

ONTARIO TEACHERS' MANUALS

NOTES ON THE ONTARIO READERS



AUTHORIZED BY
THE MINISTER OF EDUCATION

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NOTES ON
THE ONTARIO READERS

BOOKS I, II, III, IV



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THE MINISTER OF EDUCATION FOR ONTARIO**

NOTES ON THE ONTARIO READERS

INTRODUCTION

LITERATURE is not an easy subject to teach; and of all the subjects in the course of study, it is the one that usually requires the greatest care in preparation. No two lessons in literature are alike; and each lesson must be carefully studied if it is to be well taught.

In studying any lesson with a view to teaching it, the first thing for the teacher to do is to be sure that he understands the meaning. It is usually advisable to read the lesson through as a whole, to get an idea of the general meaning; and then to re-read it, so as to make note of the passages that are especially difficult. Each of these difficulties must be carefully studied.

The notes in the Manual are intended to assist the teacher in the interpretation of unusual or difficult expressions; but he is expected to look up the meanings of the simpler and more ordinary words for himself. The teacher must have a good dictionary and must know how to use it.

When he is satisfied that he himself understands the passage, the teacher must decide in the next place what points should be included in the lesson. We may take it as a first principle that whatever else the pupil may get out of the lesson, he should at least understand the *general meaning* of the passage.

But it is always a question how much of the *detailed meaning* is necessary. In some passages there are references and allusions which are unimportant and which

may be passed over without explanation. Sometimes, too, there are expressions the meaning of which is vague or doubtful; and in such cases it is a waste of time to struggle with them. The teacher must ask himself, What are the words and phrases and allusions in the selection which the pupil *must* know in order to get the sense of the passage?; and, What are the words and phrases and allusions that he *should* be taught as a means of enlarging his vocabulary and enriching his mind?

In any case, it should be clearly understood that the notes in the Manual are for the use of the teacher only, and that there is much material in these notes that must not be unloaded upon the class. The teacher who insists on teaching the meaning of every expression and who makes the lesson an excuse for dragging in out-of-the-way information, generally succeeds in killing all interest in good reading. He must in all cases use his best judgment as to what points in the lesson it is necessary or advisable to dwell upon.

But although the understanding of the meaning is the first essential in the study of any selection, it is not usually the main purpose of the lesson. The lesson which is restricted merely to the study of words and phrases or to a formal analysis of the thought (with an attempt to find "subjects" for the divisions of the selection) is of the same general character as a lesson in grammar; it is merely an intellectual exercise.

But in any selection in literature the writer's thought is merely the skeleton, the dry bones of the passage; and it is only when he clothes it in appropriate language, and presents it in such a way as to appeal to the imagination or to the feelings, that it can be called literature.

Usually in teaching a lesson in literature the chief aim of the teacher should be to lead the pupil to ap-

preciate the spirit of the passage, to stir his imagination so that the scenes and the people and the action of the story are real to him, to awaken his emotion, and to enable him to enjoy the rhythm of prose and delight in the music of the poet's verse.

Let us take a concrete illustration. In *The Lark at the Diggings* in the Third Reader, the facts of the story are very simple. Two men walk several miles to hear a skylark sing, and along with a group of other miners, they listen to the song. But the writer takes these simple facts and touches them with humour and pathos, and gives them a human interest. The reader's imagination is kindled with the picture he presents, and the story concludes with one of the most poetic and moving passages in English fiction.

The object of teaching this lesson is neither to have the pupils learn the mere meanings nor to enable them to reproduce the facts of the story, but to have them enter into the spirit of the scene, enjoy the picturesque elements in the narrative, and appreciate for themselves, however imperfectly, the music and the poetry of the concluding paragraph of the story.

In order, then, that he may properly prepare his lesson, the teacher must himself be able, not only to understand the meaning of the passage (both in general and in detail), but also to appreciate its finer literary qualities.

His success or failure as a teacher of literature will depend upon his ability to make his pupils appreciate these qualities also. If he does not himself enjoy the passage, if he is not able to lose himself completely in the story, if he does not feel the glow of pleasurable emotion, if he is not carried away by the music of a fine poem or the rhythm of lofty prose—and if he cannot express his appreciation in his own reading, there is not much hope

that his pupils will ever learn to love literature or to enjoy reading for its own sake.

In a Manual such as this it is not advisable or possible to make a study of every selection as a piece of literature; but in the case of some selections mention is made of the most striking characteristics of the passage; and these general comments may perhaps be some guide to the teacher in the preparation of his lesson.

It is not the purpose of this Manual, however, to discuss methods of teaching; and as a preparation for teaching any particular lesson the Manual on Literature should be carefully studied.

It may not be out of place, however, to make a suggestion here as to the order in which these lessons should be taught. It is not necessary that the selections shall be taken up one after the other in the order in which they appear in the Readers; but, on the other hand, it is not advisable that the teacher shall choose lessons at random from different parts of the book. It is better, *in general*, to take the lessons in order, as arranged in the Readers; but when a lesson is altogether too difficult for the class, or when it is not suitable to the season of the year, it may be omitted for the time being.

There are some selections, too, which are not intended for close study, and still others which should be treated as memory gems rather than as lessons in literature. Special lessons may be chosen for special occasions such as Christmas or Empire Day, no matter where they are found; and the teacher should always take into consideration the events of the day or the conditions in his own community. The imaginative teacher, who is alive and keen to see the possibilities of different lessons, will be ready to adapt himself to the needs of his pupils, as well as to the special circumstances that may arise.

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FIRST READER

THE CROWS AND THE WINDMILL

PAGE 15.—The windmill described in this story is not like the ones that we usually see in Ontario. But in Holland and in some parts of England there are windmills with great arms, like the one you see in the picture.

THE HARE AND THE TORTOISE

PAGE 35.—The hare is an animal closely related to the rabbit. The tortoise is the turtle. See the picture at the beginning of the lesson.

THE BELL OF ATRI

PAGE 43.—Atri is a town in Italy.

THE DOG AND THE SHADOW

PAGE 50.—Here the “shadow” is the reflection of the dog, as seen in the water.

THE HONEST WOODMAN

PAGE 66.—*Mercury*. The messenger of the gods, sent out in response to the woodman's prayer.

GRAY AND WHITE

PAGE 76.—*A tiny mole.* A mole is a small animal not much larger than a mouse, which burrows underneath the surface of the ground.

PAGE 77.—*Gorse.* A prickly shrub which grows commonly in waste places in Britain.

THE PIED PIPER

PAGE 98.—*Pied.* The piper wore garments that were variegated in colour, "half of yellow and half of red."

Hamelin. A town in the province of Hanover in Prussia.

They fought the dogs, etc. The lines of verse are taken from Browning's poem *The Pied Piper of Hamelin*.

The vats. The tubs in which cheese was being made.

PAGE 100.—*Pieces of gold.* Gold coins.

Brawny. Strong; full of muscle.

Tawny. Brownish-yellow.

PAGE 102.—*In they all marched.* According to the legend, one child alone escaped, because he was too lame to keep up with the others.

THE LAUGHING BROOK

PAGE 114.—*Jack-in-the-Pulpit.* Read this little poem in May when the Jack-in-the-Pulpits are out. Bring a few violets and ferns and Jack-in-the-Pulpits to the class.

THE STORY OF MOSES

The complete story of the way in which Moses led the Children of Israel out of Egypt is found in the first fourteen chapters of *Exodus*.

PAGE 115.—*Bulrushes*. Probably the papyrus, a tall rush-like plant which grows along the banks of the Nile.

PAGE 116.—*Hebrew*. Jewish.

Moses. In the Hebrew language the name *Moses* means "drawn-out."

PAGE 117.—*Plagues*. Evils, troubles.

SPRING

PAGE 118.—*The alder*. A small tree belonging to the birch family. It is found along the banks of streams.

Her powdery curls. The buds, which are light and fluffy.

PAGE 119.—*Columbine*. A spring flower found in the woods.

SECOND BOOK

THE ARAB AND HIS CAMEL

PAGE 1.—*An Arab.* The home of the Arabs is Arabia. Point it out on the map. Many of them live in tents and move from place to place on their camels.

But put my head. Put only my head.

By all means. The Arab's way of saying, "I shall gladly let you do so."

If I might . . . also. This is not a complete sentence. Complete it.

PAGE 2.—*Yes, yes.* Explain.

The beginnings of evil. What was the beginning in this case?

THE WONDROUS WORLD

PAGE 2.—*Thou art.* Note the form used. It is an address to God.

Its glow, its smile. What makes the glow? What makes the smile? What is the difference? Explain this.

Reflections. What is a reflection? The poet says that all the beautiful things in the world are images of God's glory.

Thy glories. Why is *Thy* spelled with a capital?

MY SHADOW

The boy or the girl who is telling about his shadow either doesn't understand what his shadow is, or pretends

to be puzzled about it and finds fault with it. The lesson must be read so as to bring out the humour.

PAGE 3.—*What can be . . . see.* He thinks the shadow is something of a nuisance.

Jump before me. Might the shadow not jump after him?

PAGE 4.—*Funniest.* Most strange. What is the real meaning of *funny*?

India-rubber. A fine flexible rubber, originally obtained from plants grown in India. How does the ball resemble the shadow?

Make a fool of me. By mimicking me.

I'd think shame. I'd be ashamed.

Arrant. Utter, thorough.

THE PAIL OF GOLD

Read this passage so as to bring out the workman's complaints, and his dissatisfaction. Notice, too, that the fairy speaks in a very direct, almost brusque fashion. Do you think that she had any real sympathy with the workman?

PAGE 5.—*Once upon a time.* A common way of beginning a story.

PAGE 6.—*He took off his cap.* Why?

You would . . . pay? Ask this question in another form.

Overcome. Unable to speak or act because of his surprise and delight.

Oh. The feeling expressed is longing.

PAGE 7.—*Bucket.* A large, strong pail.

Nor was she. And she was not.

No gold there. Why had the fairy taken it away?

Poorer. In what way?

THE LAND OF NOD

The child does not understand what dreams are. The poem must be read so as to express his wonder and bewilderment.

PAGE 8.—*Nod*. Why is it called by this name?

Streams, mountain sides. This does not mean that he dreams of streams and mountains. They stand for the strange places he visits in his dreams.

Frightening sights. When he has bad dreams.

As I like. In reading, pause after *like*.

The curious music. The sounds he dreamed that he had heard.

THE BAT, THE BIRDS, AND THE BEASTS

PAGE 8.—The bat is not a bird, and does not really possess wings; but flies by means of membranes which it stretches out like the ribs of an umbrella. It lives on flies and insects, which it catches while flying, in the dusk and after nightfall.

The stronger side. Why not “the strongest side”?

When the birds and the beasts are asleep. Are they all asleep after nightfall?

THE LAND OF STORY-BOOKS

The little lad’s ambition to be a scout, a hunter, or a frontiersman has been awakened by the story-books, and he plays a game of “pretend” all by himself when his parents are sitting “around the fire”.

PAGE 11.—*All . . . camp*. *All* is used to make the expression stronger. For the time being, he is altogether a hunter.

Play at books. "Act" the stories he has read.

These. The boy maps out the room to represent the scene of the story he is acting.

My starry solitudes. The language of the story-books is imitated.

The others. The enemy.

And I. And as if I.

Across the sea. The writer is thinking of his own childhood in Scotland. In his game of make-believe he has been across the sea among the Indians of America.

With backward looks. Note the tone of regret at giving up the play which had taken him into the land of make-believe.

HOW I TURNED THE GRINDSTONE

In reading this passage, bring out the change in the tone of the man with the axe. This passage may be dramatized easily.

PAGE 12.—*My pretty boy.* Why does the man speak to him in this way?

PAGE 13.—*Like a little fool.* Why?

PAGE 14.—*An axe to grind.* When any one wishes to get the help of other people to carry out his own selfish purposes, we may say that he has "an axe to grind."

WOODLAND RAIN

A dainty fairy-like song.

PAGE 14.—*Children of the summer rain.* The rain-drops of the passing shower.

PAGE 15.—*Pelting.* This word suggests force. The rain-drops sound as if they were striking the leaves very hard.

Drenching. Wetting the sheaves through and through.

Robed . . . gay. The poet's way of describing the bright silvery appearance of the rain-drops.

Royal silver. Such as a king might wear.

A gust of gladness. The sudden rush of the driving shower, which refreshes everything.

Impearled. The rain-drops on leaves and grass looking like pearls.

OBSERVATION

PAGE 15.—*Wigwam.* The tent-shaped lodge of an Indian, usually made of poles covered with bark or with skins.

PAGE 16.—*Then.* Since you are able to describe him so well. The word *then* is used twice on this page in the same way. With what other meaning is it also commonly used?

This an Indian never does. Why does the writer not say, "An Indian never does this"? Note the force gained by the position of *this*.

I conclude. I judge. In the sentence "I shall conclude my story," what is the meaning of *conclude*?

SEPTEMBER

This poem should be taught in September, and the teacher should bring to class stalks of goldenrod, gentian if it can be found, milkweed with its silky pods, asters, and one or two of the broad-leaved grasses (including rushes and flags) that grow by the water-side, to which the general name of *sedge* is given. The poem can mean

very little to boys and girls who are not familiar with these plants.

PAGE 17.—*Bluest fringes.* The blue fringed gentian is common in some parts of Canada.

Flaunt their harvest. Make a display of their seed-stalks.

Make asters, etc. The asters are reflected in the water.

Tokens. Signs, proofs.

Cheer. Here, good things to eat.

ECHO

PAGE 18.—*Queen Juno.* Juno was the wife of Jupiter. She was called Hera by the Greeks, and Jupiter (or Jove) was called Zeus (Zoos)

PAGE 20.—*A soft answer . . . anger.* Proverbs xv, 1. The moral of the story is stated in these words.

ONE, TWO, THREE

Of course the crippled boy and his grandmother were playing a game of “pretend.” There is a suggestion that the grandmother was taking a mother’s place, and this accounts for the curious tenderness and sympathy between the strangely mated pair of companions.

PAGE 21.—*Old, old, old.* Note that in reading the pitch increases.

Half-past three. This is the way the little lad would have told his age.

You’d never have known it to be. The game as usually played requires a good deal of “running and jumping.”

Where she was hiding. Where she had made up her

mind she would hide. In reality they were sitting close to each other.

PAGE 22.—*China-closet*. Cupboard where china is kept.

He would cry and laugh. As if with the joy of discovery.

Two and Three. A second and a third guess.

Warm and warmer. Nearer to the right place.

Used to be. See introductory note above. The mother is dead.

Clothes-press. Wardrobe, clothes-closet.

LITTLE RED RIDING HOOD

One of the oldest and best of nursery stories.

PAGE 23.—*The light of her eyes*. The thing she most loved to look upon.

PAGE 24.—*Riding Hood*. Such a hood as was worn by ladies riding on horseback.

Woodmen. Woodcutters.

PAGE 26.—*Bobbin*. A small piece of wood attached to the end of a latch string. A latch is a wooden or metal catch for holding a door closed.

And ate her up. Strangely enough, children do not usually think much about the fate of the poor grandmother, probably because they are so astonished at the action of the wolf.

She stopped to listen, etc. This is intended to show what a lovable little girl Red Riding Hood was.

Nosegay. A bunch of fragrant flowers.

PAGE 27.—*Cresses*. Water-cresses, from which salads are made.

The green huntsman. Green was a favourite colour for hunters.

PAGE 28.—*There is game in the wind.* The old dame had scented the wolf. There is a hint here that the huntsman will appear at the right time.

PAGE 29.—*What long arms, etc.* As the wolf begins to appear from under the clothes, she sees first his arms, then, in turn, the ears, eyes, and teeth.

WHEN THE LITTLE BOY RAN AWAY

This will be a delightful lesson if the teacher and pupils can enter into the moods of the different actors in the story, and imitate their speech. The wind is the chief actor. At first it whispers, then it laughs gleefully, then it shouts aloud, and at last it roars outright. Try to read the poem, too, so as to imitate the warning of the birds, the soft whisper of the violets, the voices that echo the sound of the wind, the growling thunder, the question of the gray old owl, the sobbing child, and the gentle words of the moon as she reproved him. Notice, too, as you read, that the last two lines of each stanza express the changing mood as the little boy is overtaken by misfortune.

PAGE 31.—*Shut your eyes.* The flowers close their petals as the storm comes on.

A scared, scared boy. Why is "scared" repeated?

PAGE 32.—*Your trundle bed.* A trundle bed is a very low bed on casters or wheels, which may be rolled under a large bed, out of the way, when not in use.

AN ADVENTURE WITH WOLVES

PAGE 33.—*Upper Canada.* The name given to that part of Canada situated on the upper part of the St. Lawrence River and the Great Lakes, or Ontario.

PAGE 34.—*Trudging*. To trudge is to walk wearily, with a heavy step.

His route. This word is pronounced “root.”

The near-ox. The ox on the left side, nearer to the driver as he walked beside them.

PAGE 35.—*Nor was . . . tardy*. This is a negative statement. Express the same thought in another form.

THE POND

This is not a story of the pond itself, but of a “poor silly chick” that lived near it. The story is told in a bright, lively style, and the picture at the beginning helps to make it more vivid. Have the pupils tell the story in their own words.

PAGE 36.—*Weeping willows*. They are said to weep because their branches droop.

Pop in and out. Go in and out with a quick sudden movement.

PAGE 37.—*As good as the ducks’ are*. Are they as good? How do a duck’s feet differ from a chicken’s?

Her mother’s warnings were true. The moral of the story is that children should listen to the warnings of older people.

THE JACKAL AND THE CAMEL

PAGE 38.—*Jackal*. An animal resembling a wolf, but smaller, and with a large bushy tail.

PAGE 39.—*Sugar-cane*. A plant resembling Indian corn, from the juice of which syrup and sugar are made.

PAGE 40.—*Hullabaloo*. A loud, confused noise. This is another form of the word *hurly-burly*, which is an imitative word.

Well, you are a pretty friend! He, of course, means the opposite.

PAGE 41.—*Oh, I don't know why, etc.* Notice that the camel uses the same words as the jackal. This shows his desire to have vengeance.

A SONG FOR LITTLE MAY

Note the music.

PAGE 42.—*Little May.* The name of a little girl.

The waters singing. The sound of the waters flowing over the pebbles.

O'er their way. Over the way of the waters.

At their feet. At the feet of the willows.

The words. The sounds; you might imagine, as you listen, that you heard people talking in low tones.

When 'tis done. After the day has dawned.

Wooring. Here, soft, gentle.

Their silver voices. Their voices pleasant to hear.

With happy call. That is, calling "Praise the Lord," etc.

THE ASS IN THE LION'S SKIN

This is a fable, a short simple story, intended to teach a lesson. In many fables animals are represented as speaking and acting. In this Reader all the stories written by Æsop are fables.

THE LITTLE LAND

The little boy beguiles his loneliness by visiting in fancy fairyland, where he himself becomes as small and dainty a creature as the dwellers there. To such little

folk the clover-tops seem as large trees and the rain-pools wide as seas; the flowers and grasses become a veritable forest. Loitering in the mazes of this forest he watches with interest the ways of the little creatures who live there. He thinks that the real world of grown-up people is not nearly so beautiful and interesting, and he would like to live in fairyland all the time. Compare *The Land of Nod*.

PAGE 45.—*The Little Land*. The land of little things and little people.

The Little People. The fairies.

PAGE 46.—*The daisy tree*. The daisy, which is like a tree to these little people.

The sorrel. A low plant with leaves that have an acid taste.

The lady bird. The lady bug, a small, spotted beetle.

PAGE 47.—*In armour green*. Small beetles that are green in colour.

Pied. Streaked.

Each a hill. Each appearing as big as a hill.

That I could be. I wish that I could be.

The rain-pool sea. The pool of water made by the rain, which is like a sea to "the little folks."

A STORY OF ROBIN HOOD

LAGE 48.—*King Richard*. King Richard I (1157-1199), known as "the lion-hearted."

Sherwood Forest. A famous forest in the north of England not far from the city of Nottingham.

The famous Robin Hood. A famous outlaw of whose

exploits many wonderful stories were told. He is always represented as an enemy to the rich and proud and a friend of the poor.

PAGE 49.—*Sober gray.* Dull gray. How had he been dressed the day before?

PAGE 50.—*No music shall you have.* This is much more emphatic than, "You will have no music."

Leaning heavily. She did not walk with a light step, for she was sad.

THE PRICE OF A SONG

PAGE 52.—*Tenement houses.* Large houses, generally of a poorer sort, with a number of tenements or sets of rooms let to different tenants.

PAGE 53.—*Crowns.* A crown is a coin worth about a dollar and a quarter.

PAGE 54.—*The irritable cobbler.* What made him irritable?

LULLABY

This song is found in *The Princess*, one of Tennyson's longer poems. It gives a picture of a mother with her baby in her arms sitting perhaps by an open window looking out to sea. A soft wind is blowing from the west, and the moonlight is falling on the water. As she sings her child to sleep, she thinks of her husband who is at sea, and she longs for his return. The music of this lullaby is exquisite.

PAGE 55.—*The dying moon.* The moon setting in the west.

Silver sails. Sails glistening in the moonlight.

THE BLIND MEN AND THE ELEPHANT

The writer of these verses wishes to show how foolish it is for people to form opinions without having sufficient information, and he does so by means of a humorous story. Notice how positive each of the blind men is. That is often the way with very ignorant people. The less they know, the more positive they are.

PAGE 56.—*Indostan*. Hindustan, the Persian name for India.

PAGE 57.—*But the elephant*. "But" expresses surprise.

Quoth he. Said he. This is the only way in which this verb is used.

Deny the fact who can. Let him who can, deny the fact; that is to say, No one can deny it.

PAGE 58.—*His scope*. Here, his reach.

THE HARE WITH MANY FRIENDS

PAGE 58.—The excuses which the different friends of the hare give are the same as those which people give when they do not wish to help. One has some work to do, another has an engagement, the third one does not wish to "get mixed up" in the quarrel, and the fourth one would prefer to leave it to older people.

ADVICE

PAGE 60.—*Aunt Dorking*. Dorkings are a breed of fowl which originated in the town of Dorking in the south of England.

PAGE 61.—*What they're about*. What they are doing.

You should let. In reading do not drop the voice at the end of this line. In prose we should say, "I wonder that you should let your goslings, etc."

THE TALKATIVE TORTOISE

PAGE 62.—*Tortoise.* The turtle. The kind that we are most familiar with is the common mud-turtle.

This fable is intended to show that people who talk too much are likely to get into trouble.

NOVEMBER

November is generally looked upon as a gloomy month. This little poem brings a cheerful message for gloomy November days.

PAGE 64.—*Ceased their calling.* They have gone south.

The quail. A small game bird. In America the quail is known as the Bob White.

To the eaves. The barn swallows build their nests of clay under the eaves of barns or of old houses.

THE GOOD SAMARITAN

The story of *The Good Samaritan* is intended to teach us that we should show kindness to all who are in trouble whether they are enemies or friends.

PAGE 65.—*Jerusalem, Jericho.* Cities in Palestine.

On the other side. On the other side of the road.

A Levite. The Levites (descendants of Levi, the son of Jacob) were assistants to the priest. The priest and

the Levite were the very ones to whom one should have been able to look for help in time of trouble.

Samaritan. The people of Samaria were held in contempt by the Jews. The Samaritan was the last person who would have been expected to show kindness to a Jew.

Compassion. What other word expresses the same idea?

Oil and wine. Remedies used in the East for healing wounds.

Two pence. Worth much more in ancient times than now.

PAGE 66.—*Which now . . . neighbour.* We ordinarily think of a neighbour as one who lives near us; but Jesus wishes to show that our real neighbours are those who show kindness to us.

SOMEBODY'S MOTHER

This is an excellent passage for a reading lesson. See that it is not read in a sing-song manner. Be sure to see that the voice is not dropped at the ends of lines in which the sense is not complete; note, especially, the lines ending with *throng, out, stir, feet, low, harm, hand, head, said.*

PAGE 66.—*Hailing the snow.* Welcoming it with shouts.

Lest the carriage wheels, etc. This poem was written a good many years ago.

For all she's aged. Even though she is aged.

THE RABBIT'S TRICK

PAGE 69.—*Pshaw!* What does this word express?

PAGE 70.—*Nonsense.* What is it that the elephant thinks is “Nonsense”?

Braced himself. Planted his legs firmly on the ground so that he could pull harder.

PAGE 71.—*He was furious.* What is meant? What is the meaning of *furious* in the sentence, “A furious storm was raging”?

Shouted, roared. Why not “said”?

I will teach you to play cow. Does the elephant mean this?

PAGE 72.—*The bargain.* What bargain?

THE STORY OF JOSEPH

The story of Joseph is told at length in *Genesis*, Chapters XXXVII to XLVII.

PAGE 74.—*The land of Canaan.* The country in which the Children of Israel dwelt, comprising a large part of Palestine.

A coat of many colours. A long garment with sleeves, worn by people of distinction.

Let not our hand be upon him. Let us not do him any bodily harm.

“Saw that the Lord . . . prosper.” *Genesis*, XXXIX, 3.

PAGE 76.—*Corn.* Grain.

They were all afraid. Afraid that they would be accused of theft.

PAGE 77.—*Ye shall not see my face.* I will not help you.

Steward. Officer in charge of the revenue; treasurer.

A CHILD'S SONG OF CHRISTMAS

In this song the child who is speaking is comparing his own Christmas with the first Christmas Day when Christ was born in Bethlehem. In each stanza the second two lines are contrasted in thought with the first two.

PAGE 79.—*Counterpane*. Outside cover for a bed.

In silver wheels. As they wheel across the sky in their flight they look silvery in the sunlight.

The drifts. The snowdrifts.

Incense. Spices with sweet perfumes.

Myrrh. A fragrant gum.

RIDING BEHIND REINDEER

PAGE 80.—*East of the northern part*, etc. They inhabit those parts of Norway, Sweden, and Russia that are within the Arctic regions.

PAGE 81.—*Crowded farther and farther north*. By the people of Norway, Sweden, and Russia.

Below the horizon. That is, it is continuous night.

Contrast this with our means of travel.

HOW THE LEAVES CAME DOWN

PAGE 85.—*Pouting*. In ill-humour; somewhat sulky.

Leaflets. Little leaves. Mention other words ending in "let" meaning "little."

Perhaps . . . forget. Just as children sometimes think that perhaps their parents or their teachers may forget.

PAGE 86.—*Urge their prayer*. Plead with him.

Sped. Why not "fell"?

One from far away. Winter.

THE BOY AND THE SQUIRREL

The lesson that this passage teaches is one that is much needed. Boys, especially, are apt to be thoughtlessly cruel to birds and animals.

PAGE 86.—*A squirrel.* A ground squirrel, or chipmunk. Chipmunks make their homes in holes in the ground; squirrels do not.

PAGE 87.—“*Why,*” said I. “Why” expresses surprise at being asked such a question.

O LITTLE TOWN OF BETHLEHEM

The poet in imagination is looking down upon the little town of Bethlehem on the night of the birth of Christ. The little town is dark, but there is born into the world Jesus who is “the Light of the World” (*John VIII, 12*). It is He who brings hope to the world and banishes our fears.

PAGE 89.—*Gathered all above.* The angels who look down upon the little town are hovering in the air above.

O morning stars, etc. No doubt the poet has in mind the verse in *Job* (xxxviii, 7) which says that at the creation of the world “the morning stars sang together.” The poet calls upon them to join with the angels in singing “Peace on earth and good will toward men.”

The wondrous Gift. The gift of God in sending Christ to the world.

So God imparts, etc. The poet says that the Holy Spirit enters the hearts of men just as silently.

TWO WAYS OF LOOKING AT IT

This is another excellent passage for reading, or for dialogue. Study the passage closely and try to see that

the pupils enter into the spirit of the conversation and express themselves naturally.

PAGE 89.—*The tabby cat.* A female cat. The word *tabby* means “streaked” or “mottled.”

Would hang her. Which word should be stressed?

PAGE 90.—*Hasn't she.* An emphatic way of saying, “she has.”

She lays to me. She blames me for it.

PAGE 91.—*A reflective turn.* Of a meditative nature; accustomed to thinking things over.

Much enlightened. Seeing much more clearly what was the matter.

PAGE 92.—*Nay.* No, I am not inquisitive.

INDIAN SUMMER

This passage should be read during Indian summer.

PAGE 92.—*Smoky hills.* The air is hazy in Indian summer.

The blue-jay calls. The screaming of the blue-jay is a familiar sound in the autumn.

The sumacs. The hills are aglow with the sumacs with their dark-red clumps of seeds and their crimson leaves.

ANDROCLUS AND THE LION

The fights with wild beasts and the gladiatorial exhibitions were the most exciting incidents of a Roman holiday. The illustration shows roughly the scene in the amphitheatre, with the pit in the foreground and the spectators' galleries up the picture. On the left may be seen the Emperor's canopied seat. On the right is one

of the doors through which the captives or the wild beasts were admitted, and back through which the dead bodies of either were dragged after the combat. (An'droclus)

PAGE 94.—*Very terrible things.* Why is this put first in the sentence? Point out another sentence in this lesson in which the same thing is done.

PAGE 95.—*Whence.* From which.

In a ring. Similar to the ring in a circus.

PAGE 96.—*Magic power.* A power to work wonders through some spell or enchantment.

PAGE 97.—*The sights.* The things that were pointed out as worth seeing.

THE DUEL

This is a bit of light verse which children enjoy because of its delightful humour. It is all the more humorous because the poet makes the Chinese plate and the old Dutch clock responsible for the story.

PAGE 97.—*Gingham, calico.* Two different kinds of cotton cloth.

PAGE 98.—*Spat.* A spat is a trifling quarrel.

Chimney-place. Mantel-piece.

Wallowed. Rolled about.

THE LOST CAMEL

Compare with the lesson—*Observation*, page 15.

PAGE 99.—*A Dervish.* A follower of Mahomet.

They replied. Notice the words that are used in reporting what was said: said, replied, answered, rejoined, cried, repeated, exclaimed. What differences in meaning do these words express?

PAGE 100.—*The Cadi*. (Ka-di) A Mahommedan magistrate.

PAGE 101.—*Learned to see*. Learned to observe carefully.

THE COMING OF SPRING

This little poem mentions many of the delightful things that are seen or heard in springtime.

PAGE 102.—*Till I come . . . brief*. It will not be long until I am here.

The lark. The skylark. The writer of the poem is describing the coming of spring in England or Scotland. We have no skylarks or rooks in Canada.

Catkins. The flowers of the pussy willow.

Primroses. Spring wildflowers common in England.

Their . . . below. Below their clustering leaves.

Rooks. A species of crow, very common in Britain.

PAGE 103.—*For thy . . . food*. Cleared the skies for thy pleasure, and clothed the earth for thy food.

Pour thy soul in gratitude. Pour out thy heartfelt thanks.

A GENTLEMAN OF TEN

PAGE 104.—*His coat was rough*, etc. In spite of his coat being rough, etc.

My door was shut. He knocked at the door and waited.

Gently pitched. That is, it is not too loud.

To forge. To the blacksmith shop—or, nowadays, to the garage.

PAGE 105.—*The manners make the man*. A reference

to the saying of an old English monk named William of Wykeham, "Manners maketh man."

At ten or forty. Whether you are ten years old or forty.

Discern. Distinguish, recognize.

THE SLUGGARD

PAGE 105.—*Sluggard.* A lazy fellow. One who moves as slowly as a slug or snail.

Having no chief, etc. Some species of ants do have a king and queen.

Provideth her meat. Lays up a store for the winter.

"Yet a little . . . to sleep." To the person who says this poverty will come.

An armed man. To rob you.

A FAIRY WENT A-MARKETING

A light bit of verse for young children. The suggestion is that we should do as the fairies do—enjoy all things that are bright and beautiful without robbing them of their freedom.

PAGE 106.—*A-marketing.* The "a" may be omitted. It is a weakened form of the preposition "on."

Gossamer. Light threads or films spun by spiders.

Prancing. Dancing gaily up and down.

A NIGHT WITH A WOLF

A story told on a dark, rainy night by a father to his little daughter. The sound of the storm, and the roaring

of the wind in the woods brings back to the father's mind an adventure of his youth.

PAGE 107.—*The wild men.* Savages ready to waylay him and slay him.

Belated. Made late.

PAGE 108.—*The pine-tree roof.* He compares the pine trees overhead to a roof, because they were his only shelter in the storm. The props are the trunks of the trees, and the rafters are the branches.

A fir. A species of evergreen tree.

Was brother. Were brothers; or was each a brother to the other.

The falling forest. The falling trees.

IN ANCIENT BRITAIN

PAGE 110.—*Boars.* Wild boars, still found in some parts of Europe.

Wild-cats. Wild animals resembling the house cat in some respects.

Teemed with fish. Produced an abundant supply of fish. What is meant by "a teeming rain"?

PAGE 111.—*Clad.* An old form of "clothed."

HE AND SHE

The "funny old man" in the story does not give the boy and girl any advice, but they find out for themselves, by experience, that they cannot get on in the world or obtain any position worth while without hard work. Before the boy can hope to become the captain of a ship, he must master the multiplication table and learn many other lessons that are sometimes difficult and disagreeable.

PAGE 112.—*Now.* We use the word “now” very often in carrying on an argument or in stating an objection.

So soon. Before you have grown up.

The land of the Silver Spoon. The land of ease and luxury. We sometimes say of a person who is very fortunate, that he was born with a silver spoon in his mouth.

PAGE 113.—*In front of the mast.* To work as a common sailor. On board ship the sailors’ quarters are in front of the main-mast.

An Admiral Pirate. The captain of a pirate ship which plundered other vessels. The boy has been reading pirate stories.

Toll-gate. In the old days the people who travelled on the roads sometimes had to pay a toll or tax for road upkeep; and bars or “gates” were placed across the road at certain points where these tolls were collected. The old man at the toll-gate naturally asks the children where they are going.

Whither art coming? To what place are you coming?

PAGE 114.—*The Fairy Tale Spoon.* The silver spoon of which she had read in fairy tales.

I ween. I fancy; I think.

THE SQUIRREL

The red squirrel usually lays up a store of nuts for the winter in some hollow tree. But the black (or the gray) squirrel does not lay up a supply. He buries nuts here and there in the ground, and when winter comes he digs for them through the snow. The chipmunk, or ground squirrel, lays up a store of nuts or other food in his den underground.

THE PRICE OF A FISH

PAGE 115.—*Pisa*. A town in Italy, famous for its wonderful leaning tower.

Turbot. A flat fish with a round body, something like a huge sunfish.

Bate. Lessen, decrease.

PAGE 116.—*Madcaps*. Rash fellows.

LITTLE SORROW

Little Sorrow is a type of those people who are always "borrowing trouble" instead of enjoying their present blessings.

PAGE 117.—*Among the thistles*. A fit resting-place for a person who is always looking for trouble.

PAGE 118.—*My pipe*. A flute or other wind instrument.

I'll wake . . . measure. I'll play my merriest tune.

The lark. The English skylark.

You mourn no evil chance. There is no misfortune threatening you for you to mourn over.

The fiercer for delay. All the fiercer because it has delayed in coming.

STORY OF A RED CROSS DOG

Be careful that the pupil does not think of this as a red, cross dog. It means a dog provided by the Red Cross Society, who aim to bring relief to the sick and wounded in war. This Society was founded as a result of an agreement made between different nations in Geneva in 1864 as to more humane methods of war-

fare; and hence the emblem of the Society is the Geneva Cross, a red cross on a white ground.

PAGE 120.—*Oh, what a noisy day, etc.* Notice the use which the writer makes of exclamations and questions, in order to make the story more vivid.

The booming of the cannon. Point out other expressions such as “booming” in which the sounds of the words are imitative of the meaning.

PAGE 121.—*Nestled.* How does this word differ in meaning from “standing”?

A collie. A Scottish sheep-dog, with shaggy neck and chest.

PAGE 122.—*A litter.* A stretcher for carrying the sick or wounded.

THE RAIN

PAGE 122.—*Rich leaves on top.* The leaves on the top of the tree are rich because they get so much more rain than those beneath.

Sweet noise. The sound of the rain on the leaves is pleasant. He is glad that the leaves are being given a drink.

A lovely sight. We do not often pause to observe how beautiful the light is that fills the raindrops on the leaves.

FULL MOON

PAGE 123.—*Her surge of silver.* The rising silvery light seemed to swell or roll through the window.

Each gazed at each. He speaks as if the moon were a person.

The solemn moon. Looking solemn because the night was so still, and the moon was alone in the sky.

SIR PHILIP SIDNEY

Sir Philip Sidney was a great writer as well as a brave soldier. He was killed in battle in the year 1586.

PAGE 124.—*Fighting for liberty.* The people of the Netherlands (Holland and Belgium) had rebelled against Spain, who at that time ruled the country.

Thy necessity . . . mine. Express this in other words.

LITTLE GUSTAVA

This poem contains a picture of a very happy group of household pets, with little Gustava (Gus-ta'-va) the happiest of all.

PAGE 125.—*A wreath of marigolds.* The pattern around the border of the bowl.

PAGE 127.—*Biddy.* The hen.

THE TIGER, THE BRAHMAN, AND THE JACKAL

This passage lends itself to dramatization and also provides material for a good reading lesson.

PAGE 128.—*Brahman.* Among the Hindus the Brahmans are priests.

PAGE 129.—*A pipal tree.* The sacred fig-tree of the Hindus.

PAGE 130.—*A buffalo.* In India the buffalo is trained to do such tasks as this.

Oil-cake. Cakes of cotton-seed from which the oil has been pressed out.

Jackal. An animal of the dog family, resembling a wolf, but smaller.

PAGE 131.—*Distracted*. Bewildered.

Our dinner. Why did the Brahman's knees tremble?

PAGE 133.—*Dexterously*. Skilfully. Literally, a dexterous person is one who is right-handed.

THE BLUEBIRD

PAGE 134.—The song of the bluebird should not be described as a merry song, for it is not. It is sweet but somewhat sad in tone. The bluebird is one of the first birds to return in spring—coming in March at about the same time as the robin and the song-sparrow. He is represented here as calling on the early spring flowers to come forth. His song expresses hope for the coming season and good cheer.

ULYSSES

PAGE 135.—*Homer*. Very little is known about Homer. He was a Greek poet who is said to have combined into two great poems the stories that form *The Iliad* and *The Odyssey*.

Troy. A city in Asia Minor which was besieged by the Greeks.

His long voyage. Because Ulysses (Yu-lis'-ez) had offended the sea-god he was buffeted about by storms, and after the close of the war against Troy, it took him ten years to reach his home on the island of Ithaca.

The Sirens (Sî-rěns). Sea-nymphs who were said to dwell on a small island near the coast of Sicily.

DON'T KILL THE BIRDS

The reason given in the poem for sparing the birds are that they give joy to us, and that they themselves are so happy that it is a pity to destroy them.

PAGE 138.—*Cuts them short.* Puts an end to their songs.

WINTER JEWELS

PAGE 138.—*A million little diamonds.* In the winter, after the moisture or the rain has frozen on the trees, they glisten like diamonds.

MOTHER PARTRIDGE

This lesson shows how carefully the author observed the actions of the things of nature. Choose from the selection passages which show accurate observation.

The partridge, or ruffed grouse, is common in Ontario, and is usually found among low bushes and tangled undergrowth.

PAGE 139.—*The little balls of mottled down.* The colour of the partridge is reddish or grayish-brown. On the back there are numerous pale patches with black edges.

Peeping. Making a cheeping sound.

Chickadees. Little fluffy birds which appear in small flocks in southern Ontario in late fall and winter.

PAGE 140.—*Beaver meadows.* Above a dam built by beavers there is usually a shallow pond. When this pond becomes dry and covered with grass, it is called a beaver meadow.

Wind them. Get the scent of them.

As though winged. As if the wing had been broken.

PAGE 141.—*Reynard.* The name given to the fox in old fables and stories.

THE ANT AND THE CRICKET

This is a fable in rhyme—that is, a little story which is intended to teach a lesson as to how we should act towards others. In most fables birds and other animals are made to speak like human beings.

PAGE 143.—*I'm your servant.* An expression of humility, used for the sake of politeness.

PAGE 144.—*The wicket.* The little door of her house.

The moral. The lesson which it teaches, namely, that if you live without work, you must starve.

THE LAZY FROG

This is an excellent passage for a reading lesson. See that the pupils enter into the spirit of the passage.

PAGE 144.—*Loose-strife, willow-weed, money-wort.* Common wild flowers.

May-flies. The May-fly is a kind of insect found commonly in the neighbourhood of ponds and streams in May and June. In its winged state the May-fly lives only for a single day.

PAGE 145.—*A young thing with a large head.* A tadpole.

PAGE 147.—*Blue-bottle.* A fly of a dark blue colour.

Goggle. Staring, protruding.

PAGE 148.—*Providence.* The Supreme Being who cares for or “provides” for his creatures.

You are a queer fish. *Are* is emphasized to show that the sparrow is certain of it.

PAGE 149.—*Knocks me up.* Tires me out.

Shrike. The shrike or butcher-bird is common in certain parts of Ontario. It lives principally on mice and other small animals or on small birds, and after killing its victim, it frequently hangs it up on a thorn until ready to devour it.

PAGE 150.—*Spitted.* Transfixed, hung up on some sharp point.

LISTEN TO THE RAIN

This is a delightful little poem. From the beginning of the poem to the end, the sounds of the words are imitative of the sense, and the repetition of words and phrases (especially of the first line) is intended to suggest the steady downpour of the rain.

PAGE 151.—*Shakes.* Rolls off.

Hurry, hurry. Like the sounds of hurrying footsteps.

Hurling. Hurling itself down. What is the difference between "hurling itself" and "throwing itself"?

From its dizzy height. From the sky. The height is not dizzy, but any one looking down from such a height would be dizzy.

PAGE 152.—*Falling true.* Falling to the ground directly beneath.

It's angry now. It sounds angry because it is beating down harder. Why is *It's* spelled differently from *its* on the last line of the previous page?

How it scolds. Observe the repetition. It keeps on scolding.

Drooping trees. The branches and twigs drooping with the weight of the water.

If you listen hard. If you listen with great care, you may gather from the changing sound of the drops the promise of clearing skies and refreshed flowers.

THE BOY WHO COULD NOT BE BRIBED

PAGE 153.—*The farmers' crops.* Why not "the farmer's crops"?

PAGE 154.—*A sovereign.* A gold coin of the value of a pound, or about five dollars. To the boy this would be a very large bribe.

PAGE 155.—*The Duke of Wellington.* The great Duke, who commanded the British army at the Battle of Waterloo.

PAGE 156.—*Hurrah, etc.* Why did the boy shout this?

A LITTLE SPRING

This little poem is intended to show that a simple, seemingly unimportant thing may sometimes be of great service, and that we should not make light of trifles.

PAGE 156.—*A ladle.* A cup-shaped vessel with a long handle.

Lo! Expresses surprise.

A WONDERFUL WORKMAN

Daedalus (Dee'-dal-us).

PAGE 157.—*Together they vanished.* That is, the goddess and the partridge vanished together.

Crete. An island in the eastern part of the Mediterranean Sea.

A terrible monster. The monster was called the Minotaur; it was half man and half bull.

The King. Minos (Mi-nos), king of Crete.

PAGE 158.—*A strange prison.* Known as the Labyrinth, a maze of "turnings and crooked passages."

His son. Named Icarus.

PAGE 159.—*Stole away.* Slyly, so that his father might not see him.

Into the sea. The sea into which Icarus is said to have fallen bears his name, and is called the Icarian Sea.

THE SPRITE

This is a bit of nonsense-verse which children will enjoy without searching for any hidden meaning. If it were necessary to find a hidden meaning in it, perhaps we might see in the old moon a type of those old-fashioned folks who are sometimes really very stupid, and who look forward with delight to the accidents that may befall young people. But they are sometimes disappointed, for when the new day dawns and the lark soars upward and begins to sing, the old moon fades out and is forgotten.

PAGE 160.—*Sprite.* Fairy.

PAGE 161.—*Remarkably knowing.* That is, she thought she knew a great deal.

PAGE 162.—*A new power.* The sun, the type of the new ideas of the coming generations.

He's mounted. The fairy has mounted.

THE PRODIGAL SON

PAGE 162.—*His living.* His possessions.

His substance. His property.

Riotous. Profligate, wasteful, living a wild life.

PAGE 163.—*Would fain*, etc. Would gladly have eaten.

The husks. In Palestine swine were fed on the pods of an evergreen tree known as the carob.

In thy sight. In your opinion I have acted in a way of which you do not approve.

THE FIELD MOUSE

PAGE 164.—In Ontario there are two common varieties of field mice. The first of these is the white-footed mouse, which may be recognized by its long tail, white feet, and sharp nose. It stores up supplies of food in the fall, but is active in winter as well as in summer. The second variety is the meadow-mouse, which has a blunt nose, small eyes, and short tail. In winter it lives beneath the snow, and is often very destructive to young trees and plants.

QUEEN BESS AND WALTER RALEIGH

Sir Walter Raleigh was a famous explorer, courtier, and scholar who lived in the reigns of Queen Elizabeth and James I. He was accused of treason by James I, and he was executed in the year 1618. This story of Queen Elizabeth and Walter Raleigh is told at greater length in Scott's novel *Kenilworth*.

PAGE 166.—*A ruff.* A broad, starched collar, usually crimped or frilled, worn by both men and women in Queen Elizabeth's time.

Doffed. Put off. What is the corresponding word meaning "put on"?

PAGE 167.—*Squire*. Here, young gentleman; originally an attendant upon a knight.

PAGE 168.—*St. George*. The patron saint of England. See the lesson on *St. George and the Dragon*, page 176.

Dub. Name. Originally "to dub" meant to strike with the flat side of the sword when conferring knighthood.

A LULLABY

PAGE 168.—This is a very simple little cradle song. All three stanzas are formed after the same pattern. Observe how the repetition in the second line in each stanza adds to the music of the poem.

HEPATICAS

This little poem should be read with the class on a sunny day in early spring after the hepaticas are in bloom.

PAGE 171.—*Marrow*. The centre or heart of the tree, the innermost life. Marrow is the fatty substance in the hollow part of a bone.

The sparrow. The song-sparrow.

The sleep. The sleep of the flowers.

Her numberless eyes. The poet compares the hepaticas, in full bloom, to open eyes, of which the eyelids are the petals of the flowers.

THE WIND

This poem expresses the child's wonder and curiosity concerning the wind, which he cannot see although he can see what it does.

PAGE 172.—*But always . . . hid.* The wind is tantalizing, doing so many things but keeping itself hidden.

At all. Suggests that he has tried hard to see it.

Blower. All that he knows of it is that it blows.

Than me. Not good English. What should it be?

ALEXANDER'S FIRST VICTORY

PAGE 173.—*Philip, King of Greece.* Strictly speaking, he was king of Macedonia (Mas-e-dō-ni-a), an ancient country in the northern part of Greece. During the Great War, a great deal of fighting took place in Macedonia.

Bucephalus (Bū-sēf'-al-us). The name means "bull-headed." It had been prophesied that whoever should subdue Bucephalus would one day become king of Macedonia.

Talents. A talent was worth more than one thousand dollars of our money.

Vicious. Having dangerous tricks; unmanageable.

Alexander. Alexander the Great, the son of Philip. He afterwards became king of Macedonia, and later conquered all the countries of the known world.

Everyone laughed. Because a mere boy offered to pay so great a sum of money.

PAGE 174.—*And heel.* With the spur.

DANDELIONS

The dandelions are humorously compared to a troop of soldiers.

PAGE 175.—*Surprised the hill.* They burst into bloom overnight.

No cheer. No cheering of the troops.

Paraded. Displayed themselves. Soldiers are said to parade when they are drawn up in ranks to be reviewed by some distinguished officer.

The deed. The storming of the hill.

Veterans. The dandelions resemble old gray-headed soldiers.

Welladay! Alas.

ST. GEORGE AND THE DRAGON

PAGE 176.—*Lydda.* (Lîd-ă).

PAGE 177.—*Sabra.* (Săb-ră).

A WAKE-UP SONG

A gay, sprightly song for a June morning.

PAGE 180.—*The rowan tree.* The mountain ash.

Bobolinks. A rollicking songster that nests usually in the clover field.

Cat-bird. Another of our sweet singers.

WYNKEN, BLYNKEN, AND NOD

PAGE 181.—*Wynken, Blynken, and Nod.* The two eyes “wink” and “blink,” and the head “nods.”

The little boy or girl goes to sleep and dreams of sailing away through the dewy air in the moonlight and trying to catch the stars in their fishing nets. This is a “good-night” song, with music that is as dreamy as the make-believe story that is told.

PAGE 181.—*We have come.* They have sailed up into the upper air where the moon is shining.

PAGE 182.—*Twinkling.* The stars were twinkling.

LETTERS OF RECOMMENDATION

PAGE 183.—*Not a single recommendation.* Not a single letter of recommendation.

Considerate. Thoughtful for others.

A VISIT FROM ST. NICHOLAS

This poem is an old favourite which delighted our grandfathers and grandmothers in their school days. It is full of life and excitement and the spirit of jollity. It should be read at Christmas time, when all boys and girls are on tip-toe with expectation of "a visit from St. Nicholas."

St. Nicholas is said to have been a good old bishop who lived in the fourth century. In the course of time, no one knows how, his name came to be associated with a number of different classes of people—sailors, scholars, thieves, and boys. He is said to have been generous with gifts, and as a result Santa Claus is sometimes spoken of as St. Nicholas.

PAGE 185.—*Sugar-plums.* Candies made in the shape of plums.

PAGE 186.—*In my cap.* In my night-cap.

Gave a lustre of mid-day. Objects were seen as clearly as at noon.

Reindeer. The reindeer are used in this way in Lapland.

Coursers. This name is applied to his reindeer steeds on account of their swiftness.

Dasher. The names applied are all humorously suggestive of speed.

Vixen. A fox.

Cupid. The winged god of Love.

Donder and Blitzen. Dutch for Thunder and Lightning.

PAGE 187.—*The smoke it encircled.* In speaking, we should not repeat the subject in this way; but in humorous verse such as this it may be forgiven.

PAGE 188.—*Elf.* Mischievous fairy.

A wink of his eye. A suggestion that they understood each other.

Aside of. Beside, just as one might touch one's forehead or cap.

A nod. A hasty good-bye. It was his busy night.

Like the down. Softly.

JAMES WATT AND THE TEA-KETTLE

PAGE 189.—James Watt (1736-1819) was a famous engineer and inventor. This story of the tea-kettle has always been associated with him; but there is probably no real foundation for it. In reality, Watt was nearly thirty years of age when he first became interested in the problem of the steam-engine.

Connect this lesson with the one on page 193 of the Reader.

JACK CORNWELL

PAGE 194.—*Jutland.* A province of Denmark which juts out into the North Sea. The battle of Jutland was fought some miles off the coast.

A squadron. One of the subdivisions of the main fleet.

Admiral Beatty. At the time of the Battle of Jutland he was commander of one of the divisions of the fleet. Later he was appointed Commander-in-Chief.

The Grand Fleet. The British fleet made up of the strongest divisions of the navy.

PAGE 195.—*Cruiser.* A fast war-ship.

PAGE 196.—*The forward gun-turret.* The gun-turret at the front of the ship. A gun-turret is a low, flat tower protected by armour, which shelters a gun.

PAGE 197.—*A man falls.* Note the change from the past to the present to make the narrative more vivid.

How could . . . fired. Its crew were nearly all killed.

PAGE 198.—*Grimsby.* A fishing town on the east coast of England.

The Victoria Cross. See notes on Third Reader under *The Order of Valour*.

Faithful unto death. See *Revelation* II, 10: "Be thou faithful unto death, and I will give thee a crown of life."

Bear on the enemy. Could not be trained on or aimed at the enemy.

THE BROWN THRUSH

This little song is "running over with joy," and the speaker's feeling of happiness is shown by means of questions and exclamations. By the "brown thrush" it is probable that the poet means the brown thrasher, which is, strictly speaking, not a thrush at all. But the song of the thrasher on a spring morning runs over with joy. It generally sings from the top of some tall tree such as an elm. Its nest is usually in a thicket.

PAGE 199.—*Don't you hear*, etc. The poet is trying to imitate the song of the thrasher which consists of a series of short phrases.

THE DARING FROGGIE

This is another bit of nonsense-verse, which must not be taken seriously. The writer is speaking only in fun when he calls the frog "wicked," and he means to say that the frog was not half so lucky as little boys and girls who can read.

PAGE 201.—*Tragic*. Sad, terrible; it was swallowed by the duck.

Sad to say. Because it turned out so badly for him.

PAGE 202.—*The danger*. The danger of being eaten up.

"*Quack*." The duck quacks because she has found a prize.

THE LORD IS MY SHEPHERD

This is one of the most delightful of the Psalms. King David, who wrote the Psalms, had been a shepherd in his boyhood; and he tells us here that just as a shepherd takes care of his flock and supplies all their wants, so God will provide for those who trust in Him.

PAGE 203.—*Leadeth*. Guides. The shepherd provides for food (the pastures) and water for his flock.

Restoreth. Refreshes.

For his name's sake. When we think of God we know that it is his nature to do these things; they are associated with the name of God.

Of the shadow of death. The passage from this life is compared to a dark valley.

Rod and staff. These are symbols to indicate the supporting power of God. The shepherd's staff with the crook, is used in climbing, and also in guiding the sheep.

Preparest a table. Givest me food to eat. In the conclusion of the Psalm David compares God, not to a shepherd, but to a host who cares for a traveller.

Anointed my head with oil. It was a custom in Eastern countries to pour a fragrant ointment on the heads of guests.

Runneth over. God gives me more than I could wish.

A LITTLE FRENCH HEROINE

PAGE 204.—*A shell.* A hollow metal tube filled with explosives, which is fired from cannon.

PAGE 205.—*He knew not.* Express this in a different way.

Not only that. Express this in the form of a complete statement.

Indeed. It is something to be surprised at.

PAGE 206.—*First laughing, then crying.* Laughing with delight, crying because her feelings overcame her.

Francs. A franc is worth about twenty cents.

Fuss. A great ado about a small matter.

THE GOLDEN TOUCH

Midas. According to Greek myth, Midas was king of a country in Asia Minor. In answer to his wish, the god of wine gave him the gift of the Golden Touch. He at length obtained relief from the curse by bathing in a river, whose sands thereafter ran with gold.

PAGE 207.—*Strong box*. A box in which treasures are placed for safety.

PAGE 209.—*The foolish Midas*. Why “foolish”?

Fled in terror. What were they afraid of?

Agony. Intense distress.

WATER

PAGE 210.—*Dark*. Shaded by tall grass.

Ripply. The water bubbling up from below makes ripples.

Brown. Because it is muddy.

Blue. The water reflects the blue sky.

Silver gray. Gray because there is no sunlight.

Frosty-cold. Looking as cold as if there were frost.

Green. Is the sea always green? It takes on various colours according to the light and according as the water is deep or shallow.

Far unfurled. Stretching far.

HOW THE GREEKS TOOK TROY

Men-e-lā-us, Æ-ge-an, Sīnōn.

PAGE 211.—*Paris*. Paris had been called upon to judge which of the three goddesses Venus, Minerva, and Juno, was the most beautiful. Venus, the goddess of love, promised him that if he would decide in her favour she would give him the most beautiful woman in Greece as his wife.

Troy. A city in Asia Minor not far from the coast of the Ægean Sea, near the entrance to the Dardanelles.

Sparta. A kingdom of Greece.

Aulis. A seaport in ancient Greece.

PAGE 212.—*Ulysses*—U-lis-sēz.

Wiliest. Most cunning.

Minerva. The goddess of wisdom. The Trojans were anxious to gain her favour.

Their safe return. To Greece.

PAGE 213.—*Bring a blessing.* Because Minerva would be pleased with them for taking it into the city.

A great breach. They broke down the walls because the gates were not wide enough to admit the horse.

PAGE 214.—*The signal flame.* A signal from the fleet that all was ready for the attack.

THE CHILDREN'S HOUR

This poem in a delightful way expresses the poet's affection for his children.

PAGE 215.—*To lower.* To grow dark.

The day's occupations. Longfellow was a writer, and a professor in Harvard University in Cambridge, then a suburb of Boston.

The chamber above me. Probably the nursery.

PAGE 216.—*Alice, Allegra, Edith.* These were the names of Longfellow's three little daughters. The name Allegra means "mirthful." (ăl-lă-gră)

Yet I know. In spite of their being silent.

A sudden rush. Here begins a bit of delightful make-believe, showing the delicate sympathy of the poet with children's joys. Observe how the expressions "raid," "unguarded," "castle-wall," "turret," "surround," and the like, carry out the playful pretence of a raiding attack upon a feudal castle.

The Bishop of Bingen. Bingen (Bîn'g-ĕn) is a city on the river Rhine, in Germany. Once during a great

famine the Bishop of Bingen caused many of the people to be put to death. As a punishment for this he himself was pursued by an army of rats. In order to escape from them he took refuge in a tower on a little island in the Rhine; but the rats followed him even there, and he was eaten. The poet cannot escape from the children, and this makes him think of the Bishop of Bingen who could not escape from his pursuers.

My turret. He compares the upper part of his chair to a turret, or little tower, of the castle which they have raided.

Banditti. Outlaws, robbers.

Moustache. Here, soldier.

PAGE 217.—*Round-tower.* A strongly-built tower.

Till the walls, etc. Until death.

ABIDE WITH ME

At the time when this hymn was written, the author, the Rev. F. H. Lyte, was suffering from what proved to be a fatal illness. He had decided to try a change of scene in the hope that it might benefit his health, and on the last Sunday before setting out, after preaching a farewell sermon to his people, he composed this hymn.

PAGE 218.—*Fast falls the eventide.* The eventide of life. The poet feels that he has not long to live.

Ills have no weight. Evils such as disease and suffering or other misfortunes do not weigh me down.

Where is death's sting? See I Corinthians, xv, 55: "O death, where is thy sting? O grave, where is thy victory?"

THIRD BOOK

TO-DAY

In Carlyle's prose writings he constantly insisted on the necessity of honest work and of making the most of one's time.

PAGE 1.—*So*. We use this word to draw attention to something already said:

So this is your home, is it?

So you are going away next week?

Hath been dawning. When are these words spoken—before dawn or after? Why is *hath* used instead of *has*?

Blue. Bright; a day in which you can work.

Slip. Go by carelessly.

Out of . . . return. It is very brief; it will pass all too quickly.

Behold it . . . did. For every one it is a new day, full of fresh possibilities.

Soon it . . . hid. But no one can bring it back when it is gone.

The last stanza is almost the same as the first. Why does the poet repeat it?

FORTUNE AND THE BEGGAR

PAGE 2.—*Wallet*. Here, a beggar's bag or knapsack.

His lot. His fortune in life.

Folks. Which is the more familiar word, *folks* or *people*?

Had he been wise. Express this in another form.

PAGE 3.—*I would not want . . . more.* Was this true? Distinguish *I would not* from *I should not*.

Fortune. Fortune is represented as a goddess. When we speak of fortune as a person we are said to *personify* it.

Have a care. How do we usually express this?

Yellow dollars. Why *yellow*?

Began to tremble. Why did they tremble?

How many times did Fortune caution the beggar?

Show in what respect the merchant and the beggar resembled each other.

Read the stories of *The Dog and His Shadow* and *The Boy and the Filberts*. In what way do these stories resemble *Fortune and the Beggar*?

THE LARK AND THE ROOK

PAGE 4.—The lark referred to in the poem is the European skylark. What do you learn from the poem as to where it makes its nest and where and when it sings its song?

The rook is a species of crow found in Europe.

The lark and the rook are intended to represent two different kinds of people. The lark represents the poets and dreamers and those people who find pleasure in spiritual things. The rook represents those worldly people who take pleasure in material things, who live for show, and whose idea of greatness is to make a noise in the world. The poet wishes to suggest, also, that the people whom the lark represents are really more practical and helpful than those lordly people whom the crow represents. The lark makes his nest on "the cold damp

ground;" the rook makes his in the top of the pine tree, as far from the ground as he can get.

In reading this poem, the pupil should try to bring out the contrast in the characters of the two birds, the gentle, sweet-voiced lark, and the haughty, noisy rook.

The sun's last ray. Singing high in the air it is bathed in sunlight while the ground below is becoming dark.

Parting. Departing.

Nook. A narrow corner where it is sheltered.

His titled friend. With the title of *Sir*, which the lark gives to him because of his lordly ways.

A distant bend. A cold bow. What is the ordinary meaning of distant?

Peep of day. Why not *break of day*, or *dawn of day*?

PAGE 5.—*Fond.* *Fond* sometimes means *loving* or *affectionate*; sometimes, *foolish*. Which does it mean here?

Romantic. Here, airy, fanciful.

Crew. Of what sort of people do we use this word? Would you say, "A crew of children attended the school"? "A crew of men and women went to church yesterday"?

Wondered. At what?

WILD LIFE IN ALGONQUIN PARK

The Algonquin National Park is a forest preserve in the District of Nipissing in Northern Ontario, which has been set apart by the Province of Ontario as a Park. It includes an area of about three thousand square miles and comprises nearly two million acres. It contains more than one thousand lakes, and is covered with forest. Hunting is not permitted within the Park, and

wild animals, such as deer, moose, beaver, and smaller fur-bearing animals are abundant.

PAGE 6.—*Catching . . . woods. Tone and colour* are words taken from the language of painting. The writer, of course, does not mean that they really changed colour. He merely wishes to say that they became more suited to their surroundings in appearance and actions, so that they seemed to be native to the woods.

The goodly fellowship. The company or association of wild creatures, to which it was so pleasant to belong.

Loons. The loon is a diving bird common to the lakes of Northern Ontario. It is sometimes called "The great northern diver."

Reach of water. An unbroken stretch of water.

Mink. A small fur-bearing animal which lives mostly on fish and makes its home on the shores of rivers or lakes.

Butt. The upturned end of the log, the only point that was above water.

Lily pads. The broad leaves of the water-lily.

Resumed. Began to use them again.

Wonted. Accustomed, usual; the paths they were wont to use.

Tainted. Tainted with what?

PAGE 7.—*Two does and a fawn.* Two female deer and a young deer.

Blow. Snort.

Like Falstaff . . . instinct. Falstaff is a humorous character in Shakespeare's *King Henry IV*. When Prince Hal in disguise attacks Falstaff in sport, he runs away; and Falstaff later tries to excuse himself for running away, by saying that he instinctively knew that it was the Prince, and that he ran away because he did not wish to kill the King's son.

Heritage. Property which one obtains through the death of a parent; here it means a sense developed through the ages.

Sanctuary. Place of refuge. The use of firearms is not permitted in Algonquin Park.

Appreciably. Noticeably.

Modify this guiding principle. Change or soften this settled rule of conduct.

PAGE 8.—*The Wax-wings.* The wax-wings are so called because their wings and tails have horny tips resembling red sealing-wax.

Hawk. Dart out suddenly.

The Madawaska. A tributary of the Ottawa; it rises in Algonquin Park and drains a number of the smaller lakes.

Olive-sided Flycatcher. This bird is not found in southern Ontario.

Sonorous. Loud, full-sounding.

The Horned Owl. The "horns" are tufts of feathers over the ears.

The Barred Owl. One of the larger owls, brown in colour, with white bars across the back and breast.

PAGE 9.—*Reconnoitring.* Examining it to try to find out what it was.

Aquatic herbage. Leaves and stems of water plants.

Rodent. A gnawing animal, such as a muskrat or a squirrel. *Your* is used in this expression because the writer is speaking of rodents in general.

Weasel. The mink and the weasel are closely related.

Stringers. Timbers laid lengthwise which support the planks of the bridge.

Double the point. Go around the point of land.

PAGE 10.—*The golden harvest of sanctuary.* This freedom from anxiety was one of the great advantages

(a golden harvest) arising from the fact that animals were protected there.

Proverbially. As every one knows. A proverb is a common saying with which every one is familiar.

Marooned. Cut off, as if it were put ashore on an island and abandoned.

Consternation. Why did they have a feeling of dismay?

Gunwale. (gun'-el or gun'-wale) The strip of wood along the upper edge of the boat.

Imperious. Demanding attention.

PAGE 11.—*A pigmy kangaroo.* The kangaroo is found in Australia; it has weak forelegs and powerful hind legs. A pigmy is an undersized or dwarfed creature.

From this lesson the pupils may become familiar with a number of new words. Ask them to compose sentences using the following words correctly: *Thrilled, repast, impression, panic, appreciably, tensely, sonorous, guttural, reconnoitre, resumed, construction, apparently, scrupulously, traits.*

TUBAL CAIN

This poem is full of life and vigour and should be read in such a way as to bring out its jubilant spirit. The third stanza differs in mood from the first two and the last two stanzas.

PAGE 11.—Tubal Cain (Tu-bal) was one of the descendants of Cain, who slew his brother Abel. He is described in the book of *Genesis* as "an instructor of every artificer in brass and iron."

PAGE 12.—*Wrought.* What is the present tense?

The crown of his desire. The thing he most wished for.

The spoils of the forest free. Perhaps the skins of the animals they had slain. The forest was *free* because all men were free to hunt there.

The smith. Literally, one who smites; hence one who works in metals, as, for instance, a blacksmith or a silversmith.

Lust for carnage. In their passion for bloodshed.

Blind. Without purpose. They did not reason.

PAGE 13.—*Forbore.* Refrained, held back.

Ploughshare. Commonly called “the point”; the part that cuts or *shears* the soil.

Hung the sword, etc. In the book of *Micah* the prophet declares that in the last days the strong nations of the earth “shall beat their swords into ploughshares, and their spears into pruning hooks; nation shall not lift up a sword against nation, neither shall they learn war any more.”

PROFESSOR FROG'S LECTURE

The purpose of this lesson is to show of what value toads and frogs are to us, and to teach us to be more thoughtful and less cruel in our treatment of them. Teachers in schools and colleges sometimes give lectures or teach lessons on the frog; but in this case the frog is represented as delivering a lecture on the boy and his bad habits, and in doing so he uses many of the same expressions as are used by the teacher in the class room. The lesson presented in this way is much more interesting than a lecture or an essay on the frog.

PAGE 14.—*Bobby was . . . awake.* A hint to us that what follows is what he saw and heard in his dream.

Spicy. Fragrant.

The toads . . . to lay their eggs. As soon as they are full-grown, the toads and the tree-frogs leave the water; but they return in order to lay their eggs.

Bull-frog. The largest of the various kinds of frogs. It is called a *bull-frog* because it bellows.

In his day. This suggests that his days, or rather his hours, are numbered. He is being examined as a specimen in the botany class.

PAGE 15.—*Rana.* (Rā-nă) The Latin for “frog.”

Goggles. Heavy spectacles made so as to shut out all light except that which comes through the glass.

Human tadpole. A young specimen of human being. The young frogs and toads are known as tadpoles.

PAGE 17.—*A genius.* A remarkable talent; a natural ability.

PAGE 18.—*Bufo.* (Bu-fo) The Latin for “toad.”

Sarcasm. Scornful or taunting language.

PAGE 19.—*The cutworm.* A worm which cuts off the stalks of young corn, cabbages, etc.

Canker-worm. Caterpillars that injure fruit and shade trees.

Tent caterpillar. A caterpillar that forms webs or tents and lives in colonies among the twigs and leaves.

Army-worm. A worm that is usually found in great numbers and that destroys the crops.

PAGE 20.—*Benevolent sentiments.* Kindly feelings.

PAGE 21.—*In a rubbish pile.* Young toads take shelter in piles of rubbish.

From the ground. An earthworm (or “fish-worm”) is speaking.

THE ENGLISH AND THE SEA

PAGE 25.—*Make a covenant . . . sky.* Willing to endure the storms as by an agreement and sail regardless of weather.

Our oaks. *Our ships.*

THE GLEAM

As the vessel puts out from the harbour the sky is overcast, but away on the horizon there appears on the water a gleam of light where the sun is shining through the clouds. Soon, perhaps, the clouds will close again, and the light will vanish; but the ship with crowded canvas presses on towards the gleam of light in the west.

In human life the gleam stands for our hopes and dreams, all that we long to be and do; and it is this ideal that inspires us to put forth our best effort. In these lines the poet urges the young man and the young woman to strive to live their best lives and to try to make the dreams of youth come true.

PAGE 26.—*The haven.* The harbour from which the vessel sets forth.

Crowd your canvas. Put forth all your effort.

Over the margin. Beyond the horizon. We find as we grow older that there are even greater things to be accomplished than we dreamed of in youth.

HOW THE CRICKETS BROUGHT GOOD FORTUNE

In old-fashioned houses crickets were often attracted by the warmth of the fire-place, and their chirping brought with it a spirit of good cheer. Dickens has made use of this idea in his Christmas story *The Cricket on the Hearth*.

PAGE 26.—*Jacques* (Zhăk). The French for “James.”

PAGE 27.—*Open countenance*. The loaf is compared to the face of a person who is not cunning, and who has nothing to conceal.

Ma'am. Madam.

Hugging the loaf closer. Why?

Stock-still. As still as a post or stick (stock).

PAGE 28.—*Fairly off*. To have got well started on his way.

PAGE 30.—*Made a great dash*. Drew a line roughly down the page through the account.

PAGE 31.—*Without the crickets*. Was it the crickets that brought the good fortune? If not, what was it?

THE NEW DUCKLING

There is a suggestion in these verses that it is better for boys and girls, as well as young ducks, to follow the advice of older people.

PAGE 31.—*Duckling*. What is the difference in meaning between *duck* and *duckling*, and between *goose* and *gosling*. What notion does *ling* express in such words as *fledgling*, *weakling*?

O, ho! As much as to say, “How ignorant and foolish.”

Guinea-hen. A species of fowl that came originally from Africa.

The bond-slave of habit. Bound to adopt and follow the habits of other ducklings, like a slave that is bound to obey a master.

A rabbit, etc. Are rabbits ever “as red as a rose”?

PAGE 32.—*Utterly lacking*. Wholly lacking in common sense.

Biffed him. A colloquial expression; literally, struck him; here, charmed him.

I'll give him . . . help. The duckling is so confident that no harm will come to him, owing to his charming song, that he boastfully says that he will give the fox his feathers.

Only his feathers remained. Why are these and other words in these stanzas italicized?

In what ways did the duckling show his ignorance of other creatures?

LEISURE

In these lines the poet points out that the person who does not take time to enjoy the beauty of the world about him is not getting the most out of his life.

PAGE 32.—*Full of care.* Even though it is full of trouble.

To stand and stare. So as to see and enjoy all forms of beauty around one.

PAGE 33.—*Streams full of stars.* The ripples sparkling in the sunlight.

At Beauty's glance. When some beautiful thing attracts our attention. Beauty is personified as a woman.

No time to wait . . . began. If we have no time to wait until we can see a richer, fuller beauty in the things about us than we were able to see at first glance.

A RIDE FOR LIFE

This passage is taken from *The Man from Glengarry*, by "Ralph Connor." The scene of the story is laid in the county of Glengarry in Eastern Ontario. The story

opens with a fight between the men of two rival lumber camps, and in the struggle "Black Hugh" Macdonald is seriously hurt. He is taken home; and as there is no doctor within twenty miles, his young son Ranald is sent to the Manse, three miles away, to ask Mrs. Murray, the Minister's wife, to come. Mrs. Murray agrees to go, and they prepare to set out. The shortest road leads through the swamp; but, as the wolves are out, they decide to avoid this road and take the longer track that goes through Cameron's clearing. When they reach the clearing Don Cameron comes out and talks with Ranald. From here on the road leads through a stretch of bush, and in this bush they are pursued by wolves. The story of their escape from the wolves is vividly told in this passage.

PAGE 34.—*Heart-chilling.* It made the blood "run cold."

Toward the clearing. That is, towards the Macdonalds' clearing.

Shaking his head. What does he mean by this?

Ejaculated. Spoke abruptly.

Observations. Remarks.

The beauty of the lights and shadows. Observe how the sense of terror from the wolves is heightened by the beauty of the scene.

PAGE 35.—*From the spruce.* The spruce is a thick evergreen.

They were trying. That is, the wolves were trying.

Till he got him back. Why did he wish to get him back?

A dark form. A wolf.

PAGE 36.—*Ashamed of himself.* Why was he ashamed?

The suspicious nature. Suspicious of traps or of other dangers.

PAGE 37.—*Saddle-girths.* The straps which pass under the horse's body and hold the saddle in place; connected with the verb *to gird*.

Instinctively. Without thinking what he would do.

What do you judge from the story as to the character of Mrs. Murray?

IAGOO, THE BOASTER

This sketch of Iagoo (ē-āh-goo), the great boaster and teller of tales, is taken from the selection of Longfellow's *Hiawatha* in which the wedding-feast is described. Iagoo, "old and ugly," is present at the feast, and he entertains the wedding guests by telling a story.

PAGE 39.—*Nokomis.* The grandmother of Hiawatha, who had nursed him and taught him in childhood.

Assembled. Who were assembled.

Would you listen. If you would listen.

Give him credence. Believe him. "Credence" comes from the same root as *credulous*, *incredible*, *credit*, *creed*.

PAGE 40.—*A by-word.* A word expressing contempt or derision.

Address. Skill. What is the ordinary meaning?

THE STORY OF A FIRE

The writer is very successful in presenting a vivid picture of the scene, the suspense of the crowd, and their relief when the rescue is made.

PAGE 40.—*The great hush.* Why were the people hushed? When was the hush broken?

The sea of upturned faces. So many that they seemed boundless like the sea.

PAGE 41.—*Humanly possible.* Impossible for human beings to give help.

The truck company. A truck is a vehicle with low, heavy wheels. The truck of the fire brigade carries the ladders.

The crash of glass. What caused it?

Dizzy ascent. The ascent so steep and high that it made men dizzy merely to look at it.

One recess. Each window was a recess or indentation in the wall. From what verb is *recess* derived? What other meaning may it have?

A single span. Here, the space between a window and the window above.

Lurid. With a yellowish-red light.

Impotent. Powerless.

PAGE 42.—*Strangers slapped . . . back.* Why?

With glistening faces. What made them glisten?

Stalled. Brought to a standstill.

A Comanche (Koman'che). A tribe of Indians originally inhabiting Texas, and noted for their fierceness.

One touch of nature . . . kin. A proverbial expression meaning that, no matter how much people may differ in other respects, there are feelings that are common to all; for example, all felt relieved and overjoyed at this heroic deed.

In what different ways did the people give expression to their emotions when the boy was saved?

Point out three or four expressions in the passage, which you think are especially vivid.

THE QUEST

"There's no place like home" is the theme of this poem. The reading of this poem should express the boy's

discontent, his longing for his old home, and, finally, his satisfaction with the "brown house."

PAGE 43.—*Quest.* Other words from the same root are question, inquiry, inquisitive, query, inquisition, inquest, acquire. What meaning is common to all these words?

But he said. Why not "and he said"? What does the word *but* suggest?

A year and a day. An expression meaning "before very long."

There be. *Be* is an older form of the verb, used instead of *are*.

PAGE 44.—*He something missed.* He missed the things he loved in his old home. Name some of them.

A wistful sigh. A sigh that was full of longing.

Smiled. Why?

Free. Free from anxiety.

What was there about the old brown house that the restless boy didn't like?

What was it that made the little brown house "the dearest and best" in the world?

THE HEROINE OF VERCHÈRES

During the latter part of the period when Frontenac was governor of French Canada, constant warfare was carried on between the French on the one side and the English with their Iroquois allies on the other. In the spring and early summer of the year 1691, marauding bands of Iroquois continually attacked and plundered the French settlements near Montreal. To protect themselves, the settlers surrounded their clusters of log houses with palisades and worked together in bands in the

fields. These groups of log houses surrounded with palisades were spoken of as *forts*. This passage tells of the heroic defence of one of these forts by a fourteen-year-old girl, Madeline de Verchères (*de* means "of").

PAGE 44.—*Verchères* (Ver-shār). On the River St. Lawrence about ten miles from Montreal.

A *fort*. Commonly known in those days as Fort Dangerous.

Block-house. A building made of heavy timbers and having loopholes for muskets. The block-house here was built to protect the landing at the river.

PAGE 45.—*Breaches in the palisade*. Places where the long stakes which formed the inclosure had been broken down so as to leave an opening.

PAGE 47.—*A ruse*. A trick or stratagem.

To make a sortie. To sally forth; to rush out upon them.

Bastions. Projecting towers at the corners of the fort.

PAGE 49.—*Converts from St. Louis*. St. Louis was an Indian village in the Huron country where the Jesuits had established a mission. It was destroyed by the Iroquois in 1649.

Lake Champlain. The common highway from the English settlements on the Atlantic Coast and the French settlements on the St. Lawrence was by way of the Richelieu River and Lake Champlain.

A WET SHEET AND A FLOWING SEA

In this poem a British sailor is supposed to be speaking (or singing) to other sailor lads on board ship, as they are setting forth on a long voyage.

The life of the sailor is the only life for him, and he is never more happy than when a strong wind fills the sails and the white waves are "heaving high." The whole song is full of vigour which carries the reader along.

In reading the poem the pupil must, for the moment, imagine that he, too, is a sailor expressing his own feelings of delight in the sea.

PAGE 50.—*A wet sheet.* Literally, in the language of the sea, a sheet is a rope by which the lower corner of a sail is fastened down. Perhaps the writer here means *a sail*.

That follows. The ship is scudding before the wind.

On the lee. Literally, on the side away from the wind. The poet simply means that they are putting out to sea, away from the shelter of the land.

Tight and free. Tight, so that the water cannot enter; free, because it is able to ride the waves easily.

Hornèd moon. The new moon having two tips or horns. Sailors foretold storms by the appearance of the moon.

Hark the music. Listen to the music of the wind.

Piping. Whistling; a nautical use of the word.

The hollow oak. The ship made of oak.

Heritage. The sea is our domain or inheritance, won by our fathers.

ADVENTURE WITH A BEAR

PAGE 52.—*His long hair.* It was formerly the fashion for artists to wear their hair long.

Panic-stricken. Suddenly alarmed, so that they could not think what to do.

PAGE 53.—*Feeling a little uncomfortable.* Why, ac-

cording to the story, did he feel uncomfortable when he saw the bear?

Bruin's face. *Bruin* is derived from a Dutch word meaning "brown."

Sensibility. Power of feeling.

PAGE 55.—*Mortally wounded the animal.* Was it this bullet that actually killed him?

He doubled. Turned and ran in the direction from which he had come.

Notoriously. As is well known.

That being . . . escape. Why would he have a chance to escape if he did this?

PAGE 56.—*The direction whence.* The direction from which.

THE TALENTS

This selection from the New Testament is part of the message which Jesus gave to His disciples when He talked with them on the Mount of Olives a few days before His crucifixion. The passage takes the form of a parable, that is, a short story which contains some moral and religious teaching. In this case the purpose of the parable is to teach us that, no matter how slight or insignificant our talents may be, they must not be allowed to remain idle, but must be used in God's service.

PAGE 57.—*The kingdom of heaven.* Those who try to live in accordance with the will of God are said to belong to "the kingdom of heaven," since it is God who rules and directs their lives. Those who belong to this kingdom must make the best use of their talents.

PAGE 57.—*Talents.* In ancient times a talent was a weight of money differing in amount with different na-

tions. A Hebrew talent was worth something more than \$1,500 of our money.

His several ability. The ability he himself had, separate from the others.

Cometh. Why not comes?

PAGE 58.—*The joy of thy lord.* The joy that comes from thy lord's approval.

An hard man. Strict in your demands.

Strawed. Scattered seed; an old form of *strewed*.

Thou hast that is thine. Thou hast that which is thine.

PAGE 59.—*Exchangers.* Those who barter, or who buy and sell; those who put out money on loan.

With usury. With a large increase; with good interest.

Gnashing of teeth. Expressing grief or pain.

A FAREWELL

The poem is said to have been written for a young lady who asked the poet for his autograph as he was on the point of leaving a country house at which he had been visiting. It has been set to music.

PAGE 59.—*No lark.* The skylark loves the sunlight and sings his song from a point high in the air.

Ere. This is a poetical form; what is the ordinary word?

One lesson. What is the lesson? Read the third stanza.

Carol. A song of joy.

Breezy down. A low undulating hill, without trees—hence exposed to the breeze.

To earn yourself. To earn for yourself.

Poet's laurel. The laurel is an evergreen shrub which is found in Southern Europe. In olden times wreaths of laurel were sometimes placed on the brows of victorious heroes, or of poets.

Shakespeare's crown. Shakespeare is the greatest of poets, and hence is spoken of as wearing a crown.

Be good . . . all day long. What words are contrasted in these lines?

Who will. Whoever wishes.

That vast forever. Eternity.

HEARTS OF OAK

In these lines, the captain of a British ship is trying to cheer his men, and to urge them "to fight and to conquer" for Britain once again. He reminds them that Britain is fighting for justice and freedom, which must always prevail.

The poem takes the form of a song, with the last four lines of each stanza as the chorus.

PAGE 60.—*Come, cheer up.* The sailors are evidently sad at leaving home, and their captain is trying to cheer them.

This wonderful year. The year 1759, in which the British gained victories at Minden, at Quiberon Bay, and at Quebec.

Press you. Force you to serve. At the time when this was written, young men were often forced into service by the press-gang, a body of soldiers who went from place to place in search of recruits for the army and navy.

Hearts of oak. The ships are hearts of oak because they are made of oak; the men are hearts of oak because they have courage to endure.

Standard. Emblem; the sign by which we are known.

Watchword. Rallying cry; literally, a pass-word given to the sentry on watch.

Sing our soldiers, etc. Sing in praise of our soldiers, etc.

THE BLUEJAY

The Bluejay is a piece of droll Yankee humour. Jim Baker tells the story as if it were true, but there is a twinkle in his eye and a half suppressed chuckle in his voice as he tells it. One of the reasons why the story is humorous is that it is full of exaggeration, although pretending to be serious; and there is a touch of slang in it which adds to the humorous effect. If you wish to enjoy the lesson and make your pupils enjoy it, you must try to see the situation as Jim Baker describes it, and appreciate the ridiculous side of it.

PAGE 61.—*Out-and-out.* Genuine, thorough.

Book-talk. Language that is correct and accurate. Is the bluejay's language in this story correct and accurate? Point out some of the slang expressions he uses.

PAGE 62.—*The rafters.* Timbers that form the framework of the roof.

I reckon. I think, I fancy; a slang expression.

Cocked his head. Turned his head to one side inquiringly.

Possum. Opossum, an animal which is common in the Southern States. This animal is remarkably cunning.

A wink. Closed and opened his feathers quickly.

I ain't. Is this "book English"? What is the correct form?

Elegant. Slang for "excellent."

Take on. Show his feelings; make such an ado.

PAGE 64.—*Pale with rage.* A humorous comparison with human beings. Think of an angry bluejay being “pale.”

A CANADIAN CAMPING SONG

PAGE 65.—*Rippling rills.* Notice that these words begin with the same sound. The use of the same sound or letter at the beginning of two or more words is known as *alliteration*.

Glades. Open spaces in the woods.

Adam's ale. Water.

PAGE 66.—*The plaint of the whip-poor-will.* The whip-poor-will is found chiefly in the rougher parts of the country. It sings at dusk, and its notes, repeated rapidly, resemble the words *whip-poor-will*. There is a touch of sadness, a plaintive note, in the whip-poor-will's call.

Kindly chaff. Banter; good-natured ridicule.

Cedar beds. Beds made of boughs and twigs of the cedar.

THE ARGONAUTS

Read the story of the “Argonauts” as told in Kingsley's *The Heroes*, and in Hawthorne's *Tanglewood Tales*.

Once upon a time there was a king of Boeotia, in Greece, who had two children named Phrixus and Helle (Hě'l'ā). These children had a cruel step-mother who was jealous of them and planned to destroy them. But there appeared out of the clouds a winged ram, who took the two children on his back and flew away with them towards Colchis (Kol'-kīs), a country which bordered on the Black Sea. Here the ram was slain, and his fleece,

which was of the colour of gold, was nailed to a beech tree in a grove near the King's palace, and a sleepless dragon was set to keep watch over it. The fame of this wonderful fleece soon spread abroad, and many heroes lost their lives in an effort to gain it; but it was at length won by Jason, who afterwards ruled over the kingdom of Iolchos in Greece.

As a boy Jason had been taught by a wise school-master named Chiron, who was a centaur—that is to say, a creature with a head and shoulders of a man and the body of a horse. Chiron (Kī-rōn) had trained many other youths also, who were famous for their strength and skill; and when Jason determined to go in search of the golden fleece, he chose a band of these youthful heroes, fifty in all, to accompany him.

PAGE 66.—*The ship Argo.* So called because it was built under the direction of Argus, “the famed ship-builder.” The Argonauts are those who sailed in the *Argo*.

The shrouds. The ropes that form the rigging of the vessel.

Bulwarks. The sides of the ship.

Thwarts. The seats of the rowers.

Orpheus (Or-fūs). “The Prince of Minstrels.” The music of his harp and of his voice was so sweet that he was able to charm both men and wild beasts, and even the rocks and the trees drew near to listen to his song.

Azure-eyed. Blue-eyed.

The figure-head. Jason had won the favour of Hera (Hē'ra), the wife of Zeus, and she had promised to aid him in his undertaking. In a grove at Dodona there stood a wonderful oak-tree, sacred to Zeus. This tree had the power of speech, and is known as the Talking Oak. From a bough of this tree there was carved a figure-head for the ship, the head and shoulders of a woman.

Throughout the voyage, when Jason was in difficulty or danger, this figure-head spoke to him and gave him help.

PAGE 67.—*The grooves.* The timbers on which the newly-built ship rested formed a sort of track down which she slid into the sea.

Medea (Mē-dē-ă).

Witch-maiden. Possessing magic power.

It were. It would be.

Comely. Good-looking, handsome.

PAGE 68.—*Ares* (Ār'-ēz). Mars, the god of war.

The tilth. The tilled ground.

Serpents' teeth. Read the story of "The Dragon's Teeth" in *Tanglewood Tales*. It tells how Cadmus slew a fiery dragon, whose teeth, when sown in the ground, sprang up in the form of armed men.

PAGE 69.—*Aetes* (Ā-ē-tēz).

THE ORDER OF VALOUR

The order of valour is the Victoria Cross. This cross is given only to those who have shown the highest courage in battle on land or sea, and who have risked their lives in presence of the enemy. It is named the Victoria Cross in honour of Queen Victoria, in whose reign it was originated. The cross itself (see the illustration in the text) is a Maltese cross made of bronze from one of the cannon captured from the Russians at the siege of Sebastopol; and the first heroes to receive it were those who had distinguished themselves in the Crimean War.

The design on the cross is very simple—a crown in the centre to represent the sovereign, over this a lion to represent the British nation, and beneath the crown

the simple inscription "For Valour." It is worn on the left breast, and is suspended by a red ribbon if the wearer belongs to the army and by a blue ribbon if he belongs to the navy.

Order. Here, the badge or symbol; the distinguishing mark of those who belong to the special class, or order, of heroes.

So he. So that he.

My right. What is mine by right.

Crest. Coat of arms; here, the lion and the crown.

Haughty scroll. Here, the space for the inscription (scroll). *Haughty*, here means noble, or lofty, or proud.

For her rest. To bring peace, or freedom from strife, to her.

PAGE 72.—*Her who gives.* Queen Victoria.

High or low. Whether of noble or of humble birth.

HIDE AND SEEK

In this game of Hide and Seek the hunter (the one who is "it"), closes his eyes until the hunted person shouts that he is ready. As the hunter goes on his way, he calls "Coo-ee;" and the person who is hiding must answer each time until he is discovered and caught.

In the first two stanzas the poet tells of playing with his little son. He has gone to a quiet nook in the woods. His little son, who has missed him, comes out to seek for him, calling "Coo-ee," and the father answers with a low whistle. The father now is "it," and must seek for the boy.

In the last two stanzas the tone of the poem changes. Death has taken the boy; he is "hidden," where the father cannot find him. But though he does not answer

the father's call, yet "love can never die," and some day the father will find him, in Heaven.

PAGE 72.—*Have wandered past.* Hence the sky is clear.

A little hunter's voice. He hears the voice though he cannot see the child.

"*Merry men.*" This is part of the language of the game, and the child uses it although he is seeking for only one person.

PAGE 73.—*Mind.* Remind.

TOM AND THE LOBSTER

Tom was a chimney-sweep who one day, when his master had taken him to the country, fell into a brook and was drowned. At least that was what the men said who found his body in the water. But Tom was not really drowned. The fairies had taken him and changed him into a pretty little water-baby, and from now on he lived in the water with the salmon and the porpoises and the lobster and the otter and other creatures that live in the rivers or the sea. One day Tom was accidentally caught in the net of a Professor who was collecting specimens for study; but while the professor was examining him, Tom bit him so sharply that he dropped the net, and Tom slipped off the rocks into the water.

In an earlier part of the story, an account is given of how Tom first met the lobster and the otter, with whom he now has a further adventure.

PAGE 74.—*Watered paper.* Paper having semi-transparent lines formed in it in the process of manufacture, while the paper is damp. Trade-marks are placed in paper in this way. Here the meaning may be paper having a wavy appearance.

The great fairy, etc. The ordinary newspaper reader who is interested in all the details of accidents, murders, etc., and in the police-court news, is not generally the sort of person who follows the golden rule, "Do as you would be done by;" and so the author calls her "Mrs. Be-done-by-as-you-did."

Three-fathom water. A fathom is six feet.

The pollock. A fish resembling the cod.

Prawns. A kind of shell-fish.

The wrasses. A fish common in British waters.

Barnacles. Small shell-fish which attach themselves to rocks or sunken timbers.

PAGE 75.—*Withes*. Flexible willow twigs.

Twiddling. Twirling them idly.

PAGE 65.—*Lobster-pot*. A trap for catching lobsters.

PAGE 77.—*Wit enough*. Intelligence enough.

The otter. A weasel-like animal with webbed feet. It inhabits streams and lakes and feeds on fish.

Ya! What does she mean by this expression?

Serve you out. Pay you up.

PAGE 79.—*Knobbed*. With rounded joints.

THE EMIGRANT

This poem gives in brief form a clear-cut picture of the little fishing-village and of the emigrant's feelings as he was leaving home. We can hear the old sea-boots stamping and shuffling to the sound of the violin, and see the gray stone houses glimmering in the moonlight, and catch a glimpse of the shadowy form of the ship which is waiting to carry the emigrant to America.

There is a haunting melody and, at the same time, a freshness and vigour in the poem, which should be brought

out by the teacher in reading it. It is a poem which the class should enjoy.

PAGE 79.—*Daly's*. The names make the scene more real.

Hornpipe. A lively country dance for one performer.

Going westward. To sail for the west, for America.

Bitter tears. Why?

PAGE 80.—*Lilts*. Flowing melody or cadences of the music.

Hearth nooks. The corners beside the fire-place.

Kindly. Comfortable looking; attractive.

THE SOLDIER'S DREAM

A battle has been raging all day; and when night comes a soldier who lies down to sleep in the midst of the horrors of the battle-field, dreams of his childhood home with its old associations and peaceful scenes. But when he awakes at dawn it is only to find that he is surrounded by the same sorrowful scenes as before.

This poem was written more than one hundred years ago, and has always been an old favourite of the School Readers. It is not only the musical flow of the lines, but the familiar intimate scenes which it pictures, with a touch of pathos, that gives us pleasure as we read it. The poem should be memorized.

PAGE 80.—*Our bugles sang truce*. The bugles sounded the signal to cease fighting. Why is "sang truce" a better expression than "called truce," or "declared truce"?

Lowered. What two meanings has this word? How is it pronounced in each case? What is the meaning here?

The sentinel . . . watch. This is a soldier's way of saying that the stars looking down upon them were

like soldiers on guard to protect the army from danger.

Overpowered. By whom or what?

PAGE 81.—*Pallet.* A mattress, a poor bed.

The wolf-scaring faggot. Here a fire made from a bundle of sticks (a faggot), to frighten the wolves away from the dead bodies.

Methought. It seemed to me. This is not the same expression as "I thought."

PAGE 82.—*Life's morning march.* The words suggest that in youth he went on his way confidently, just as one marches briskly in the early morning.

Corn-reapers. In Europe grain of various kinds, especially wheat, is spoken of as corn.

Pledged we the wine-cup. Drank to the health or prosperity of all.

HOW MR. PICKWICK UNDERTOOK TO DRIVE

Pickwick Papers, from which this selection is taken, gives a humorous account of the adventures of Mr. Pickwick and three other members of the Pickwick Club, who had set out to visit different parts of the country, in order to make observations in the interests of science. On the second day after leaving London they accidentally meet a jolly old gentleman, Mr. Wardle by name. Mr. Wardle invites Mr. Pickwick and his friends to visit him in his home at Manor Farm, Dingley Dell. The next day they set out to make the promised visit, and this passage tells the story of their adventures by the way.

Broiled. Cooked over a gridiron, which exposes the meat directly to the heat from the flame or the coals.

Which bore testimony . . . fare. Say this in simple language.

PAGE 84.—*Post-chaise* (shays). A travelling carriage; at certain posts the horses were changed.

Misgivings. Lack of confidence; mistrust.

Equestrian skill. Skill as a rider.

PAGE 85.—*Over the coffee-room blinds*. The shutters, or the blinds, covering the lower half of the window.

PAGE 86.—*The ribbons*. The reins.

PAGE 87.—*Postboy*. A boy who carried the mails on horseback from one station or post to the next post.

PAGE 89.—*A turnpike*. Here, a toll-gate, that is a gate across the road, barring the way to passengers until they pay a toll or tax for using the road.

PAGE 90.—*The heat*. Here, the gallop or run. Ordinarily a heat is a preliminary race, to test the runners before the final race.

PAGE 91.—*Effected*. Accomplished, brought about. Distinguish *effected* and *affected*.

THE WRECK OF THE HESPERUS

In December of the year 1839 a great storm swept the New England coast, and many vessels were wrecked, among the number a schooner named *Hesperus*. After reading the accounts of these shipwrecks Longfellow wrote this ballad.

A ballad is a poem which tells the story of some stirring event—usually some incident of love or war—in such a way as to appeal directly to the feelings of the reader or hearer. It begins and ends abruptly and the incident is pictured in strong, coarse strokes, in the language and style of primitive, unlettered people. Most ballads are written in what is known as the ballad measure, each stanza consisting of four rhyming lines

similar to those of *The Wreck of the Hesperus*. The ballad was a popular form of verse in mediæval times, before the invention of printing, when wandering minstrels went from castle to castle.

PAGE 91.—*Skipper*. The master of a small trading-vessel.

The fairy-flax. A dwarf variety of flax, with a delicate blue flower.

Veering flaw. The gusts of wind which kept constantly changing their direction.

PAGE 92.—*Had sailed*. Who had sailed.

The Spanish Main. The seas that border on the Spanish possessions in Central and South America.

A golden ring. A ring of light around the moon is the sign of a storm.

He blew a whiff. What did this signify?

Amain. With all its might.

Her cable's length. The cable is the rope which is used in mooring the vessel.

PAGE 93.—*Spar*. The spars are the light timbers to which the sails are attached.

Rock-bound. Bordered, or hemmed in, by rocks.

Stark. Rigid, as a corpse.

PAGE 94.—*Him Who stilled the wave*. See *St. Mark* IV, 35-41.

Reef. A ridge of rocks lying close to the surface of the water.

Norman's Woe. A dangerous reef lying near the entrance to the harbour.

Fitful. The gusts came at irregular intervals.

Trampling surf. The surging waves beating heavily against the shore.

Whooping. Here, rushing; sweeping violently.

Like icicles. In what respects were they swept away "like icicles"?

Carded. Combed, ready for spinning.

PAGE 95.—*Shrouds.* The ropes that form part of the rigging of the vessel.

By the board. Overboard.

Breakers. The waves breaking on the rocks.

DEATH OF GIANT DESPAIR

Pilgrim's Progress, from which this passage is taken, is composed of two distinct narratives. The first narrative tells the story of the journey of Christian from the City of Destruction to the Celestial City. The story is an allegory, and is intended to give an account of the trials and difficulties which the Christian meets with in life.

The allegory is continued in the second narrative, which tells the story of the journey of Christiana, the wife of Christian, with her family, towards the Celestial City. Towards the end of their journey the pilgrims pass close to the grounds of Doubting Castle, in which dwells Giant Despair with his wife Diffidence. This is merely another way of saying that the Christian, towards the close of his life, is sometimes beset with doubts and fears. In her journey to the Celestial City, Christiana is accompanied by Mr. Great-heart; and Mr. Honest, whom they overtake, goes along with them. It is Mr. Great-heart and Mr. Honest who destroy the castle and slay the giant; that is to say, it is courage and honesty which overcome despair.

PAGE 96.—*The four young men.* The four sons of Christiana.

Diffidence. Distrust; lack of confidence.

Harnessed himself. Put on his armour.

PAGE 97.—*A-wonder.* An old form of expression.

PAGE 98.—*Their companions.* Christiana, with her companion, Mercy, had been left to await their return, and Mr. Feeble-mind and Mr. Ready-to-halt remained with them.

Against. Opposite.

That Christian erected. Christian and his companion, Hopeful, had been thrown into the dungeons of Doubting Castle; but they had unlocked the dungeon by means of a key called Promise, and had escaped.

THE MEETING OF THE WATERS

The vale appears all the more beautiful because the friends whom the poet loves best are with him. The melody of the verse and the delicate charm of the picture have made this poem a favourite with several generations of readers.

PAGE 99.—*That vale . . . meet.* The vale of Avoca, in the county of Wicklow, Ireland. The name Avoca means "the meeting of the waters." Moore paid a visit to the vale of Avoca in the summer of the year 1807, and this poem was the result.

Bosom. The word "bosom" suggests a place of shelter.

The last rays of feeling. The word *rays* is ordinarily used in speaking of sunshine. The reference is to the brightness and warmth of affection.

The bloom of that valley. Is the poet thinking merely of the bloom of the flowers? What does the word *bloom* here mean?

Crystal. What was there in the valley that resembled crystal?

Soft magic. There was a quiet charm about the scene, which made it appear beautiful to him.

We see them reflected. The beauty of the scene made his friends happy, and their happiness was expressed in their looks.

PAGE 100.—*The storms.* The poet is not thinking of actual storms of rain or snow. What does he mean?

Our hearts . . . mingled. Each one felt an affection for the other.

LOVE

This passage forms part of what is sometimes called "the sermon in the plain," which is very similar to "the sermon on the mount" found in the fifth chapter of *St. Matthew*. After Christ chose His twelve disciples from among those who followed Him, St. Luke tells us that "He came down and stood in the plain," and in the presence of a great multitude of people He spoke these words.

PAGE 100.—*Them which.* *Which* was formerly used as a relative pronoun in speaking of persons as well as of things.

Despitefully use you. Act towards you in a spiteful or malicious manner.

What thank have ye? What credit is it to you? In what way can you be considered as doing better than other people?

PAGE 101.—*Shaken together.* To pack it more closely.

Into your bosom. Back to you as your own, so that you may clasp it to your bosom.

Mete. Measure.

Withal. A stronger form of *with*; here "with which you measure."

SEA FEVER

The poet was a sailor in his younger days, and in this poem he describes the lure of the sea—the fascination which the sea has for the sailor. The poem is full of picturesque phrases, and there is a haunting melody in the verse.

PAGE 101.—*Wheel's kick.* The jerk of the steering-wheel, as the vessel is swung around by the wind and the waves.

The call of the running tide. When the tide goes out, he is tempted to sail out with it.

PAGE 102.—*Spume.* Froth of the waves.

Vagrant. Wandering.

Trick. Here, voyage, perhaps the voyage of life. Literally, a trick is a sailor's turn at the helm, usually of two hours' duration.

THE FROST

This poem describes in a fanciful way something with which boys and girls are familiar. It is written in a light, happy vein, and the reading of it should give expression to the spirit of cheerfulness.

PAGE 103.—*Blustering train.* Following one another noisily.

In vain. Because they do not really accomplish much.

Powdered its crest. Sprinkled hoar-frost upon its peak, just as in former times people used to powder their hair.

A coat of mail. A hard covering of ice, like the armour formerly worn by soldiers.

Many a spear . . . margin. The icicles hanging from the rocks.

PAGE 104.—*Bevies.* Small flocks.

Temples. Stately churches.

Silver sheen. A silvery brightness.

"Tchick." The clicking sound which glass makes when it cracks with the frost.

THE LOBSTER QUADRILLE

In the course of her adventures in Wonderland, Alice went out for a walk with the Queen. They came upon a Gryphon (a creature with the head and wings of an eagle and the body of a lion). The Gryphon led Alice to where the Mock Turtle was sitting, under the ledge of a rock; and after some talk the Mock Turtle undertook to explain to Alice "what a delightful thing a Lobster Quadrille is." The seals, turtles, salmon, etc., each with a lobster for a partner, are drawn up in two lines on the sand, and the dance begins.

"Then you know," the Mock Turtle went on, "you throw the—"

"The lobsters!" shouted the Gryphon with a bound in the air.

"—as far out to sea as you can—"

"Swim after them!" screamed the Gryphon.

"Turn a somersault in the sea!" cried the Mock Turtle, capering wildly about.

"Change lobsters again!" yelled the Gryphon again at the top of his voice.

"Back to land again, and—that's all the first figure," said the Mock Turtle.

Notice how the movement of the verse is intended to suggest the music of the lively dance.

Quadrille. A square dance for four or more couples.

A whiting. A small silvery fish.

Porpoise. A small sea-animal, sometimes called the hog-fish.

Shingle. The coarse gravel of the sea-shore.

Too far. What was "too far"?

A look askance. A sidelong look to express his distrust.

THE PASSENGER PIGEON

PAGE 107.—*Propelling.* Moving itself forward. Distinguish *propel*, *dispel*, *expel*, *impel*.

Were it so inclined. If it wished to do so.

PAGE 108.—*Sterile.* Producing nothing; here, lacking in supplies of food.

Well-plumed. With feathers well arranged.

Like a thought. As quick as a thought.

THE ATHABASKA TRAIL

PAGE 111.—*The Athabaska Trail.* Athabaska River and Athabaska Lake lie to the north of Edmonton in the Province of Alberta. The Athabaska and the Peace Rivers drain vast stretches of fertile country which is being opened up for settlers. The Athabaska Trail is the road which leads northward from Edmonton to this new country.

Inland ocean. One of the Great Lakes; most likely Lake Superior.

The packer. Men who carry goods from place to place by means of pack-horses.

I'll dream again, etc. The fields of grain and the villages which are to be seen from the windows of the train.

The cars. The trains.

Noble cities still to be. These little clusters of houses will some day become great cities.

PAGE 112.—*Glamour.* Charm, fascination, which makes it appear more beautiful than it really is.

The eastward sea-swept islands. Newfoundland, Anticosti, etc.

THE BURIAL OF SIR JOHN MOORE

Sir John Moore was appointed commander-in-chief of the British army in Portugal in 1808. Within a short time he found himself opposed by superior forces of the French, and he was forced to retreat to Corunna in Spain, where he hoped to be able to put to sea with his troops. He reached Corunna in January, 1809, but none too soon. While his troops were embarking, the French brought up their forces and began an attack. They were beaten off, but Sir John Moore was killed in the action. His body was carried to the citadel and buried there at break of day; but in the meantime the French had reopened fire, and it was necessary to make haste. The English were, however, able to put to sea without further disaster.

Sir John Moore was an able and gallant general, and was much beloved by all who knew him or who served under him.

This poem was written by a young Irish clergyman named Charles Wolfe. Wolfe was not a soldier and was not with Moore's army at Corunna, but composed this poem in 1816, after reading the story of Sir John Moore's

death, as described by Southey. In the poem one of Sir John Moore's soldiers is represented as speaking.

The poem is another of the old favourites which has held its place in the affection of school-boys and school-girls for more than a hundred years. One reason for this is that it describes an incident which is not only very striking and picturesque but also of historical interest. In addition to this the poem is full of melody, which is due largely to the use of words with long melodious vowel sounds.

PAGE 112.—*The rampart.* A rampart is the embankment forming the wall of the fort.

Struggling, misty. Why?

PAGE 113.—*Bitterly.* Why were their thoughts bitter?

They'll talk. His critics will speak slightly of his skill, owing to his retreat and defeat.

For retiring. For retiring from the fort in order to go on board ship.

Fresh and gory. His fame had just been won on the blood-stained battle-field.

THE WHISTLE

PAGE 114.—*The reflection.* The thought of what good things I might have bought.

Chagrin. Injured pride.

This, however, etc. What was it that "was of use to me"?

The impression. Of what?

PAGE 115.—*Above his fortune.* Beyond his means.

Contracted. Took upon himself; agreed to pay.

By the false estimates . . . things. By not seeing how much they are really worth.

A CANADIAN BOAT SONG

The song was written by Thomas Moore on his visit to Canada in 1804. A house called "the Tom Moore Cottage" is shown at Ste. Anne de Bellevue, near the upper end of the Island of Montreal. Here he resided for a short time with friends.

The boatmen were rowing down the St. Lawrence River to the point of junction with the Ottawa (Utawa), up which they intended to proceed.

PAGE 115.—*Faintly.* While the evening chime tolls faintly. They hear the sound of the church bells borne faintly on the evening air.

Our parting hymn. As they were leaving Ste. Anne de Bellevue, on the Island of Montreal.

The Rapids. The Cedar or the Cascade Rapids, a short distance above Montreal.

PAGE 116.—*Blows off the shore.* The water cools more quickly than the land, and later in the evening the wind will be blowing from the shore.

Utawas' tide. The River Ottawa; *tide* here means "stream."

Trembling moon. The surface of the water in which the moon was reflected was trembling.

Saint of this green isle. Saint Anne.

WISDOM THE SUPREME PRIZE

This passage comprises verses 11 to 20 of the third chapter of *Proverbs*.

PAGE 116.—*My son.* The young man who reads these words.

Chastening. The means which the Lord takes to correct or discipline you.

Reproof. Rebuke.

Even as a father. In exactly the same way as a father reproves his son.

The merchandise of it. The gain or advantage from it.

The gain thereof. The benefit or profit from it.

Rubies. Probably red coral, which was very costly.

PAGE 117.—*Length . . . hand.* A man who acts wisely will live to be old.

A tree of life. That is to say, Wisdom brings life rather than death. In the centre of the Garden of Eden stood the tree of life, the taste of whose fruit brought immortal life. See *Genesis* II, 9, and III, 22.

The depths were broken up. The bodies of water which, according to ancient belief, were stored beneath the surface of the earth, were broken up and took the form of fountains and streams welling up from beneath the earth.

DAVID AND GOLIATH

PAGE 117.—*The Philistines* (fil'-is-tins or fil-is'-tins). A warlike people who dwelt on the sea-coast to the southwest of Judea. They were engaged in constant war with the Israelites.

Saul. King of Israel.

Set the battle in array. Arrayed their army.

PAGE 118.—*Six cubits and a span.* About nine and a half feet.

Shekels. The weight of the shekel is not definitely known.

Greaves. Armour for the shins.

Target. Shield.

A weaver's beam. A horizontal bar forming part of the weaver's loom.

PAGE 119.—*His carriage.* What he was carrying.
Saluted. Greeted.

To defy Israel. To insult Israel.

Free. Free from forced labour or from taxes.

The reproach. The disgrace.

PAGE 120.—*Rehearsed.* Repeated.

PAGE 121.—*Assayed.* Attempted.

Proved it. Tested it.

A scrip. A wallet or pouch.

Staves. Sticks.

PAGE 122.—*This assembly.* The people gathered here.

It came to pass. It occurred or took place.

THE CHARGE OF THE LIGHT BRIGADE

In 1854 England and France declared war against Russia. The scene of the war was the Crimea, a peninsula to the north of the Black Sea. Here on October 25th was fought the battle of Balaklava—and during this battle the famous charge of the Light Brigade occurred. The British forces, including the Light Cavalry Brigade, occupied positions at one end of a valley which lay between two low ranges of hills. The Russians were in possession of the hills on both sides of the valley; but their main army, with their guns, were stationed at the farther end of the valley. During the battle the British general sent an order to the commander of the Light Cavalry Brigade to attack the Russians and prevent them from removing their guns from the slopes to their right. This order was mistaken. The Commander of the Brigade, thinking that he had been ordered to lead an attack against the main Russian army, advanced up the valley and attacked the Russian guns. The Brigade was exposed to fire from the hills on both sides as well as from

the army in front; and although they reached the Russian lines and sabred the gunners, only a small remnant of the Brigade returned. The whole action lasted only about twenty minutes.

The short line, the repetition of the rhymes, and the abrupt condensed expression help to make this a very spirited poem.

PAGE 123.—*Brigade*. A body of troops consisting of two or more regiments.

“Charge for the guns.” The commander-in-chief had not made it clear which guns he meant.

Their’s. The modern spelling of this word is *theirs*, without an apostrophe. Tennyson used this form in this poem.

Volley’d. A *volley* is the discharge of many guns at the same time.

PAGE 124.—*Sabres*. A sabre is a heavy sword, sometimes with a curved point, used by cavalry.

Battery-smoke. The smoke of the cannon.

Cossack. The Cossacks are a mixed race of people inhabiting the south of Russia. The Cossacks are famous cavalry soldiers.

Shatter’d and sunder’d. The Russian line was broken and divided.

Not the six hundred. Of 607 men who went, only 198 returned.

Wild. Fierce, furious.

MAGGIE TULLIVER

Maggie and Tom were the children of Mr. Tulliver, the miller at Dorlcote Mill. Tom was thirteen, while Maggie was just “gone nine.” Maggie was a great trial to her mother because of her brown skin and straight

black hair; but Mr. Tulliver was always ready to take her part. Mrs. Tulliver had three sisters, Mrs. Glegg, Mrs. Pullet, and Mrs. Deane, and all three came with their husbands one Easter to spend the day with Mr. and Mrs. Tulliver. Mrs. Glegg was a loud-voiced, rather disagreeable type of woman, who was always ready to say sharp things about other people. Mrs. Pullet, on the other hand, was of a tearful disposition, while Mrs. Deane was a thin sallow-looking woman, who had very little to say. Mrs. Deane had brought with her her daughter Lucy, a little girl about the same age as Maggie, but in marked contrast to her in appearance and disposition.

Maggie is impulsive and sensitive, and a little self-willed; but she is an affectionate and lovable little girl. Tom is much more selfish, and takes a great deal of delight in gloating over Maggie's misfortunes, though at heart he is very fond of her.

PAGE 125.—*Heyday!* An exclamation of surprise.

PAGE 126.—*There's red wheat*, etc. What did Mr. Tulliver mean?

PAGE 127.—*Go and get your hair brushed*. Maggie had been criticised and scolded about her hair all her life. This visit of the aunts and uncles was the last straw.

PAGE 128.—*Excited by her own daring*. She knew that she was doing something shocking, and this thought excited her.

PAGE 129.—*A new aspect*. A new appearance. She began to look on it in a different way.

PAGE 131.—*It was very bitter*. What made it seem so bitter?

When I've had mine. What characteristic of Tom is shown in this speech?

Tolerable. Endurable.

PAGE 133.—*Like a gypsy.* Because of her dark hair and skin.

Listening to a chorus . . . derision. Hearing them all join in blaming her and laughing at her.

Braving it out. Showing courage, enduring their ridicule.

Ignominy. Public disgrace.

LORD ULLIN'S DAUGHTER

PAGE 134.—*The Highlands.* The Highlands of Scotland, among whose hills he might escape from his pursuer.

A silver pound. There is now no coin in England known as a pound. A sovereign (twenty shillings) is its equivalent.

Who be ye? Who are you? Who may you be?

Lochgyle. Loch. Lake.

Ulva's isle. An island of the Hebrides, to the north of Scotland.

Hard behind. Close behind.

Bonny. Sweet and fair.

Wight. Here, fellow; but it may be used of a person of either sex.

Winsome. Agreeable; charming; with a winning manner.

PAGE 135.—*Are raging white.* Why not "be raging white"?

Apace. Fast.

Water-wraith. In former times superstitious people believed that the waters were haunted by an evil spirit, whose shrieks, in the midst of a storm, forboded death to those who ventured forth.

The scowl of heaven. The heavy clouds, compared to the frowns of a person who is displeased.

And still. But in spite of the wind and the darkness.

Prevailing. Overcoming them, getting the mastery.

PAGE 136.—*Sore dismayed.* Filled with great fear.

Notice the means which the poet has used to make his narrative vivid—the change to the present tense, and the use of questions and exclamations. Observe, also, that it is not the Highland chief, but Lord Ullin's daughter who is the centre of interest. It is because she is so "winsome" that the story is so tragic.

THE STORY OF THE McINTOSH RED

PAGE 136.—*United Empire Loyalists.* When the American colonies rebelled against Great Britain and declared their independence, there were a large number of colonists who remained loyal to Britain. At the close of the war many of these colonists, who were known as United Empire Loyalists, made new homes for themselves in Canada, in order that they might still continue to live under British rule!

PAGE 137.—*Seedlings.* Young trees grown from the seed.

PAGE 139.—*Frontier towns.* Towns along the border formed by the St. Lawrence River and the Great Lakes.

JOCK O' HAZELDEAN

Jock o' Hazeldean is a ballad, and contains the outline of a romantic love story. The speaker, throughout the poem, is evidently a nobleman, and he is probably the

guardian of the "ladie" who is weeping and whom he is trying to comfort. It is, no doubt, either because of her beauty or on account of her wealth that he wishes her to become his son's bride. But she is in love with Jock o' Hazeldean, although he has neither wealth nor title, and when he appears at the last moment she is "o'er the Border and awa'" with him. It is not to be supposed that such romantic lovers as these always "live happily ever afterwards," and another chapter might perhaps have been added to the story. But *Jock o' Hazeldean* is, nevertheless, a delightful ballad, full of music and containing a series of delightful pictures which we do not often find in so short a poem. It has been set to music, and phonograph records of the ballad are available.

PAGE 140.—*The tide.* The stream.

Ye. Why is *ye* used instead of *you*?

Sall. Shall.

Sae comely. So beautiful.

Aye. Ever, always.

Loot. Let.

PAGE 141.—*This wilfu' grief.* This grief which you persist in.

Mettled. Full of spirit.

Managed hawk. Hawks were trained (managed) to hunt other birds.

Palfrey. A small riding-horse fit for ladies.

Forest queen. Chosen as queen of the hunt.

Kirk. Church.

Morning-tide. Tide means "time," as in *Easter-tide*, *Christmas-tide*.

Tapers. The candles used in the church service.

Baith. Both.

Bower and ha'. The bower was the part of the castle set apart for ladies; the hall was the common room where the men gathered.

She's o'er the Border. She has fled into England, where they cannot pursue her.

A MAD TEA PARTY

Alice in Wonderland is a children's classic which is full of delightful humour. Most of the situations in the story are humorous because they are absurd. At this Tea Party, where the characters do not speak and act like ordinary people, Alice finds herself at a loss to keep up the conversation with them.

When Alice, in her adventures in Wonderland, left the house of the Duchess, she found herself in a wood. On the bough of a tree a few yards off she saw a Cheshire Cat. She did not know where to go, so she said to the Cat, "What sort of people live about here?"

"In that direction," the Cat said, waving its right paw round, "lives a Hatter; and in that direction," waving the other paw, "lives a March Hare. Visit either you like: they're both mad."

The reference is, of course, to the two common expressions—"mad as a hatter," and "mad as a March hare."

Alice finally decided that she would walk in the direction of the house of the March Hare; and when she arrived there she found that the Hatter and the March Hare were having tea under a tree in front of the house.

PAGE 142.—*A Dormouse.* A small animal, found in Europe, resembling a squirrel and not much larger than a mouse. It sleeps throughout the winter.

PAGE 143.—*Wants cutting.* Not good English. What should we say?

With some severity. Seriously; sternly.

Why is a raven, etc. The comparison is far-fetched, but there are some points of resemblance—the colour, the quills (from which pens were made), etc.

PAGE 145.—*The Dormouse shall.* Why not “the Dormouse will”?

Treacle. Here, molasses.

PAGE 148.—*Well in.* Fully in.

THE SLAVE'S DREAM

This poem was written before the Civil War in America, when there was a strong agitation against slavery as carried on in the Southern States; and the poet, in this and other poems on slavery, wishes to arouse our sympathy for the slaves.

His picture of the past life of the slave, as a king in his native land, is more striking because it is put into the form of a dream; and the misery of his present lot, with the driver's whip and the burning heat, is more vividly presented because it is contrasted with his happiness in his former state.

PAGE 149.—*The ungathered rice.* He is a slave in the Southern States, in which rice is grown.

Sickle. The sickle was formerly used for reaping grain, until the scythe took its place.

The mist and shadow. A dream is never as distinct and clear as the reality.

PAGE 150.—*Niger* (Nij'-er). A river of West Africa. *Niger* and *negro* both mean “black.”

Palm trees. Found in warmer countries.

Caravans. A camel train, with traders accompanying it.

A martial clank. A harsh sound of warlike weapons.

Scabbard. Sheath for his sword.

Stallion. A male horse.

Flamingoes. Birds with long necks and very long legs, found in southern countries. They are pink or reddish in colour.

Tamarind. A tall tree found in warm countries.

Caffre. Another spelling of "Kafir," the name of one of the native races of Africa.

PAGE 151.—*Hyena.* A flesh-eating animal resembling a wolf.

River-horse. The hippopotamus.

The Blast of the Desert. The desert wind.

Tempestuous glee. Stormy or boisterous merriment.

Death had . . . sleep. His dreams had become brighter (illuminated, or lighted up) because Death had taken him to another world.

A worn-out fetter. His body was like a chain or shackle which prevented him from being free.

Select from the poem the details that give us a picture of the slave's home in Africa. What details are intended to arouse our pity for the slave? What details indicate his lordly position in his African home?

THE CHASE

PAGE 152.—*Basin Mountain.* A mountain peak in the Adirondacks, in New York State. The other places mentioned in the passage are in the neighbourhood.

Lily-pads. The broad leaves of the water-lilies.

Balsams. The balsam fir—a species of evergreen.

PAGE 154.—*Due east.* Directly east.

PAGE 155.—*Deep-mouthed.* Full-toned.

Exaltation. Joyful feeling.

Slapping. Here a slang word for “swift.”

PAGE 157.—*Doubled.* Turned to go back in the direction from which she had come.

Like a trip-hammer. Fast and hard.

BLESS THE LORD, O MY SOUL

PAGE 158.—*Bless.* Praise, glorify.

PAGE 159.—*Iniquities.* Wrongdoings. The word *iniquity* literally means an unjust act; but it is now used only in speaking of a very great wrong.

Redeemeth. Saves, delivers.

Crowneth thee. Rewards you.

Tender mercies. Blessings that show His compassion.

Like the eagle's. So that you are strong and free like the eagle.

Judgments. Deliverance.

Removed our transgressions. Removed from us the punishment for our wrongdoing.

PAGE 160.—*He knoweth our frame.* He knows of what we are made, how frail we are.

His righteousness. His blessing.

His covenant. A covenant is an agreement between two or more persons. God's promise to bless us depends upon our obedience to His will.

Prepared. Established.

Ministers. Servants; the angels.

A ROUGH RIDE

The hero of *Lorna Doone*, from which this selection is taken, is a farmer's son named John Ridd, and it is he himself who is represented as telling the story. At the time when the incident here related takes place, he is an overgrown lad of fifteen, and he is just beginning to be proud of his great strength. Tom Faggus, the highwayman, is "not more than four and twenty, fresh and ruddy-looking, with a short nose and keen blue eyes, and a merry waggish jerk about him, as if the world were not in earnest. Yet he had a sharp, stern way, like the crack of a pistol, if anything misliked him." Annie, John's sister, is a little younger than John, but "a very comely maiden," and Tom Faggus is in love with her. Bill Dadds and John Fry are farm hands.

PAGE 161.—*What be gaping at?* What are you staring at?

PAGE 162.—*Exmoor.* A tract of country in Somersetshire in England, where the scene of *Lorna Doone* is laid.

Leathers. The saddle, whose parts are made of leather.

Dry. Hard, unsympathetic.

Mad. Angry.

Go bail. Be responsible; literally, act as surety.

PAGE 163.—*Blood mare.* Horse of a fine breed.

Demurely. Soberly. There is a hint of hidden mischief in her manner.

Dropping her soul to a higher one. Subduing her will to her master's.

PAGE 164.—*Take-off.* In horsemanship, the spot where the horse's feet leave the ground in leaping.

Waxing wroth. Growing angry.

Saddle-bag. Pouches slung over the horse's back, sometimes attached to the saddle.

Duello. Duel; a combat in which two persons or things take part.

PAGE 165.—*Filly.* Young mare.

Mixen. Manure heap.

Minced. Walked with short precise steps.

Capers. Frisking movements; frolics.

Outraged not. Did nothing violent.

Grievously. In a distressing manner.

PAGE 166.—*Comb.* The ridge of her neck.

Worse than Robin Snell made me. Before leaving school he had fought with Robin and had had the best of it.

Cob wall. A wall made of a mixture of clay or lime and straw.

Courtyard. The inclosed yard adjoining the buildings.

Quickset hedge. A hedge made of living shrubs, usually of hawthorn.

PAGE 167.—*Dog-briers.* The dog-rose.

Crimping a fish. Gashing the flesh of a fish before cooking it.

Cresses. Water-cresses.

Ambient. Enveloping me. He yielded himself fully to the delight of the gentle motion.

PAGE 168.—*Given many the slip.* Escaped from many of her pursuers; given the slip to the officers who had tried to catch Tom Faggus.

THE CANADIAN

The poet says that before the Great War the people of Canada were busy reaping their harvests and thinking only of making money, and that they did not dream that there would ever be war again. But Britain, even

though it was a time of peace, kept guard over the Empire and was in readiness for war; and thinking of all her greatness, even though he has never seen England, the poet thrilled at the mere mention of Britain's name.

PAGE 169.—*The cliffs of snow.* The chalk cliffs of Dover.

Downs. The low undulating hills, bare of trees.

May. The hawthorn. Distinguish *may* and *May*.

Laugh to scorn. Because there is no tyranny there.

PAGE 170.—*Polonius.* Here, the public man who thinks that he is very wise. Polonius is one of the characters in Shakespeare's *Hamlet*, a shrewd but meddling politician, whose mind is stored with maxims of worldly wisdom.

Beat out . . . pruning-hooks. "And they shall beat their swords into ploughshares and their spears into pruning-hooks: nation shall not lift up sword against nation, neither shall they learn war any more." *Isaiah* II, 4.

But I . . . he spoke. Judging from history, I thought it quite unlikely that "the golden age" of universal peace would come so soon.

The italicized lines are the poet's comment on the stanza preceding. They express his real conviction in language charged with emotion.

For it was . . . to sea. Although in England, where there was freedom of speech, men continued to say these foolish things, still the British fleet was kept in readiness for war.

The searchlights . . . cloud. Searchlights from forts or from warships watching for aeroplanes in the clouds.

Who scanned . . . morn. British statesmen were anxiously watching for signs of danger, while we were enjoying life and thinking only of making money.

CHRISTMAS SONG

The poet compares the dark cold night with the darkness of the world for which there is no hope (nothing but "chill despair") until Christ is born. Just as the bright star lights up the darkness, so the coming of Christ (heralded by the star) brings light and hope to the world.

PAGE 171.—*Roof-tree.* The roof which gives protection against the weather.

Upon the brink of night. The star is in the East; the rest of the sky is in darkness. The star is on the edge or the brink of the darkness.

Beatitude. Blessedness; happiness.

PAGE 172.—*New ecstasy to know.* Because it feels a new rapture, an exceeding gladness at the thought that the Saviour is born.

SOLDIER, REST

This song is taken from Scott's *The Lady of the Lake*. According to the story, James Douglas, a Scottish nobleman who had been exiled from the Court, had, in company with his daughter Ellen, taken refuge on an island in Loch Katrine (Kāt-rīn). Hither came one evening a knight named Fitz-James, who had been engaged in the hunt and had lost his way. The Douglas is away from home, but the stranger is hospitably received by Ellen and her aunt, and before Fitz-James retires to rest Ellen sings this song to the accompaniment of a harp.

PAGE 172.—*Enchanted hall*. Ellen in jest pretended that she and her aunt were enchantresses who cast their spells over wandering knights.

Thy couch are strewing. The bed was made of heather spread, or “strewed” upon the floor.

Dewing. Refreshing.

Fighting fields. Fields of battle.

Champing. Biting at the bit; gnashing the teeth.

Pibroch (pē-bröch). The martial music of the bag-pipes.

PAGE 173.—*Fallow*. Untilled ground.

The bittern. A bird which frequents the marshes.

Booming. In the breeding season the bittern utters a booming sound.

Sedgy shallow. The shallow margin of the lake, overgrown with broad-leaved water-plants (sedge). The sound of the phrase is like the sound of the water swishing through the reeds.

Warders. Sentinels on guard at the gates or on the walls of a fortress or castle.

THE SQUIRREL

PAGE 173.—*Outslept*. Slept through.

Flippant. Taking nothing seriously; inclined to be impertinent.

Pert. Saucy.

Perks his ears. Straightens them up to listen.

The prettiness . . . alarm. He pretends to be alarmed, and his movements and appearance are pretty.

Insignificantly fierce. He acts as if he were fierce, but his fierceness is of no consequence.

ADVENTURE WITH A WHALE

PAGE 174.—*The mate.* The first mate, the officer next in rank to the captain.

Cachalot (căsh-ă-lôt). The sperm whale.

Dead to leeward. Straight in the direction in which the wind is blowing.

Prospective victim. The victim which they had in view, whose capture they anticipated.

Main-sheet. The rope by which the main sail was held fast.

Got fast. Attached his line to the whale.

Unshipped the mast. Let the mast down.

PAGE 175.—*Freedom in our evolutions.* Freedom in changing our position.

Wallowed. Rolled about.

Gunwale. The rim of the boat.

Released from its tension. When it was curved back, it was under tension like an elastic when stretched.

The broadside. The side of the vessel from end to end.

The well of the boat. The well is a compartment for admitting water into the boat; an opening running down to the water.

PAGE 176.—*Débris.* Fragments, ruins.

Bunk. Sleeping quarters.

The portals of his gullet. The opening to the passage which leads to the stomach.

A welter. A turmoil, a commotion.

Voluntary. He could not progress no matter how much he tried.

PAGE 177.—*Came butt up against.* Came to a full stop against.

A compact knob. A single strong feeling.

Near his end. Near to death.

The flurry. The spasms or convulsions of a dying whale.

PAGE 178.—*Titanic.* Vast, gigantic.

The turns. The coils of rope.

His sounding. His diving to the bottom.

Breach. Leap from the water.

AN APPLE ORCHARD IN THE SPRING

This is a gay spring song, with a rippling melody to accompany the delicate imagery of the poem. A wealth of blossoms, pink buds, and subtle odours, the songs of the birds, and the wonder of the spring—this is the theme of the poem.

PAGE 179.—*Hoary.* With their pinkish white blossoms.

Promised glory. The blossoms give promise of a glorious harvest of fruit.

Mavis. The European thrush.

Subtle. Delicate.

Pouting. Swelling; puffing out.

Cascades. Petals floating down like little waterfalls.

Brawling. Noisily flowing onward.

Cuckoo. The European cuckoo, whose song or call is heard in the spring.

THE SHEPHERD BOY SINGS

Thou savest such. That is, such as are contented.

Fullness to such a burden is. To people who go on a long journey it is a burden to have much goods. A

pilgrimage is, literally, a journey to some sacred place, usually in a foreign country.

Hereafter. In the next life.

From age to age. At all times; from one generation to another.

DAMON AND PYTHIAS

PAGE 181.—*Syracuse* (Sir-a-kūse). A Greek city in Sicily.

Hard. Severe, tyrannical.

Damon (Dā-mon).

PAGE 182.—*Curious.* Eager to know.

PAGE 183.—*The gods be praised.* Thank God.

A CHRISTMAS CAROL

PAGE 184.—*The Magi* (Ma-ji). The wise men from the East, who came to worship Christ. See *St. Matthew* II, 1-2.

Those sweet oracles. Here, the angels. In olden times, when the Greeks were in great danger, they went for advice to the temples of their gods, who spoke to them through the mouths of the priests or priestesses. The word *oracle* was used in speaking either of the temple, or of the god who dwelt there, or of his message. The word is now used to denote either a very wise person or a wise saying.

Of yore. Of olden time.

Words of gold. Precious words.

Little children. "Suffer the little children to come unto Me, and forbid them not: for of such is the kingdom of God." *St. Mark* x, 14.

If we . . . Law. If we do as Christ would have us do. He lived a perfect life which should be a law to us.

PAGE 185.—*Keep at eve the faith of morn.* Keep as they grow old the trust which they held when they were young.

HECTOR AND AJAX

The account of the fight between Hector and Ajax forms part of the story of the war between the Greeks and the Trojans as told in Homer's *Iliad*. Troy was an ancient city in Asia Minor which was besieged by the Greeks. During a lull in the battle outside the walls of the city, Hector, a son of Priam, the King of Troy, and the bravest of the Trojans, challenges the Greeks to send one of their bravest heroes to fight with him in single combat. Hector is such a valiant warrior that the Greeks are afraid; but at length they cast lots to see who shall fight. The lot falls upon Ajax, "a stalwart hero, tall and strong, overtopping all by head and shoulders."

PAGE 186.—*The great Achilles* (A-ki'l-lēz). Achilles was the mightiest and bravest of the Greeks; but he had quarrelled with Agamemnon, the Greek king, and refused to come forth to fight.

PAGE 187.—*Wild boars.* The wild boar was a fierce animal which was formerly common in the forests of Europe.

Stayed him. Stopped him (Hector); held him back.

PAGE 188.—*Apollo.* The god of youth and beauty. In the Trojan war some of the gods sided with the Greeks, some with the Trojans. Apollo and Aphrodite (Af-ro-dī-tē) (Goddess of love) were on the Trojan side.

Heralds. Officials who proclaimed the will of the king or of the commander.

Zeus (Zoos), or Jupiter, was the supreme god worshipped by the Greeks.

THE NANCY'S PRIDE

PAGE 189.—*The skipper.* The master of a small trading or fishing vessel.

The rail. The strip of wood that forms the upper edge of the ship's side above the deck.

In tow. The tide was pulling her out to sea.

The breathing rip. The shallow (rip) over which the water was breaking with a gentle sound.

The bell. Which marks a place of danger. It rings as it is swayed to and fro by the waves.

Harbour bar. The shallow bank which usually extends across the entrance to a harbour.

A flag. Her waving hair is compared to a flag.

Grand Latite (La-teet).

PAGE 190.—*Boom.* Spar to which the bottom of the sail is attached.

Wing and wing. With sails spread on each side, like wings.

The lost horizon line. The line of the horizon which could not be seen in the hazy distance.

A-castled. Looking like castles.

Porpoises. The porpoise is a sea animal, sometimes called a "sea-hog."

The Banks. The Banks of Newfoundland, a famous fishing-ground, is a shallow part of the ocean east of Newfoundland.

PAGE 191.—*They all.* All the other ships.

A human hail. A call or a shout by any human being.

The sag of an idle sheet. The sails are not filled fully, and the sheets, that is the ropes holding the sails, are not stretched, but sag loosely.

The ghost watch. The early morning watch from two to four a.m.

In the moon. In the moonlight.

The after rail. The rail at the rear of the vessel.

Mildewed. Appearing mouldy.

Spar. Any support for a sail.

Shrouds. Ropes.

With the Judgment in their face. They are dead, and facing the judgment day.

A word of grace. A cheerful word to say in reply.

PAGE 192.—*Sheer away.* Turn sharply away.

Polar tide. The cold Arctic current which comes down from the north and meets the Gulf Stream on the Banks of Newfoundland.

Wraith. Ghost.

THE SONG OF THE BOW

This song is taken from *The White Company*, a novel by Sir Arthur Conan Doyle. *The White Company* is a story of the time of Edward III (1327-1377). In one of the earlier scenes of the story, a group of some dozen men are carousing in an English country tavern. Among these men is a middle-aged gleeman, or minstrel, a coarse-looking man, who carries under his arm a harp with two strings missing. As the evening wears on, the talk turns upon war, and the gleeman sings an old song—*The Story of the Bow*. To enjoy this song at its best one must picture the scene, the listening company, "all thrown into red light and black shadow by the flickering fire in the centre," while the gleeman "in lusty, hearty

fashion trolled out his little ballad of the outland bowman."

PAGE 192.—*Yew*. An evergreen tree with close-grained elastic wood.

Hempen. Made from hemp, a plant with tough inner bark.

Shaft. A sharp-pointed arrow.

Barbed. Having a point projecting backward like the barbs of a fish-hook.

Trim. Finely made.

PAGE 193.—*Gray goose*. The common wild goose of Europe.

The mark. At which the arrow will be aimed.

Our old mark. The Frenchmen with whom we have been so often at war.

The strings harp. The strings make a twanging sound as the arrows are shot.

The lion flag. The lion is the emblem which appears on the royal standard of Britain.

Yeomen. Men who till the soil.

Dale and fell. Valley and hill. A fell is a bare rocky hill.

FISHING

Tom Brown was one of the younger boys at Rugby, the famous school of which Dr. Arnold was headmaster. This passage tells of one of the many "scrapes" that Tom got into. The school grounds lay on one side of the River Avon, and the other side of the river was private property. It was against the rules for the boys to cross the stream; but they continued to do so, and at length the landowner gave his gamekeepers strict orders not to

let the boys fish on his side of the river. As a result there was constant warfare between the boys and the keepers. One day in particular, when a new keeper dressed in a velveteen coat warned the boys, Tom "talked back" and made fun of him. The boys thought no more of it, but the keeper made up his mind to watch for Tom. This passage tells how the keeper punished him.

PAGE 193.—*East*. Tom's chum at Rugby.

Prowled. Why not "walked"?

PAGE 194.—*Thumping*. Huge; a slang word.

Shinning. Climbing, holding fast to the tree by the shins.

PAGE 195.—*A dead point*. The position of a dog when he stands motionless with his head pointed towards the game. Dogs which are trained to do this are known as "pointers."

Beating the clump. Searching the clump of willows.

PAGE 196.—*Med*. May.

Give him a black. Call him names. Tom had called him Velveteens.

The return match. Tom had won the first match, or game, when he made fun of the keeper; it is now the keeper's turn.

PAGE 197.—*Disconsolately*. Gloomily.

Calling-over. Roll-call.

Stolidly. Showing no feeling.

Rise at. A fishing phrase—to be tempted by the bait.

Bob. Shilling.

His fourth pipe. He had smoked four pipefuls of tobacco while waiting.

PAGE 199.—*Half a crown.* A coin worth about sixty cents.

May-fly season. During the time when May-flies are plentiful and fishing is good.

THE FOUNTAIN

The fountain is always in motion, always striving upward, yet always the same. The short lines suggest the light, springing movement of the water, and give to the poem airiness and grace.

PAGE 199.—*Flower-like.* Like the delicate petals of a flower blown in the wind.

PAGE 200.—*Still seeming . . . downward.* Satisfied or pleased whether your waters are rising or falling. "Either upward or downward still seeming best."

Motion thy rest. To other beings motion is work; to the fountain, motion is the natural thing—it enjoys motion as other beings enjoy rest.

Darkness . . . element. Whether the skies are dark or the sun is shining, it is equally at ease.

Element. Natural surroundings.

Constant. Never varying.

THE BUGLE SONG

The Bugle Song is one of the songs which occur in *The Princess*, one of Tennyson's longer poems. The details of the scene portrayed in the poem were suggested by the scenery of the Lakes of Killarney which Tennyson visited shortly before the song was written. In the first stanza the poet has given the outlines of the picture—the

sunset, the mountains, the valley and lakes, the castle and the waterfall. Somewhere along the hillside or in the valley below there loiter a pair of lovers. It may be that he is a soldier or a forester, or perhaps a young nobleman from the castle, but it matters little. As they linger to look at the rich sunset before them, he raises his bugle and blows a long blast, and then together they pause to listen to the echoes, wild at first, then faint and sweet, like the horns that are blown by fairies. Another blast! It is growing darker now—the glens take on a purple hue in the dying sunlight, and, as the last faint echoes die out on the distant hills, to one of the lovers there comes the inspiring thought that, unlike the echoes of the bugle in the dying sunset, the echoes of human life, the influence of our words and actions, never die but “grow for ever and for ever.”

PAGE 201.—*Castle walls.* Ross Castle stands at the edge of Lake Killarney.

Snowy summits. The snow-capped mountain peaks.

Old in story. Long famous in legend or history.

The long light. Long, because the sun is low in the sky.

Farther going. Seeming to come from farther away.

Scar. A rough, broken place on the side of a mountain.

The horns of Elfland. The sounds of the echoes are so delicately sweet that the poet thinks of them as the music of the horns blown by the elves.

The purple glens. Purple because of the deepening shadows.

Faint. Become faint or indistinct.

Our echoes. We influence other people by our char-

acter as shown by our words and actions; they in turn influence others. Emphasize the word *Our* to bring out the contrast.

THE BED OF PROCRUSTES

The first part of the story of *Theseus* in *The Heroes*, tells how Theseus (Thē-sūs) the son of Ægeus (Ē-gē-us), king of Athens, journeyed across the mountains of Greece towards Athens, and how he cleared the land of robbers and evildoers whom he met by the way. One of these monsters was Procrustes, "the stretcher." Procrustes (Prō-crūs-tēz) is the type of those people in the world who try to force everyone else to conform to their views, whether they will or no.

PAGE 203.—*Churlish*. Rude, ill-bred.

PAGE 204.—*Faggot*. A bundle of sticks for fuel.

PAGE 208.—*Spoiled*. Plundered, despoiled.

BOB WHITE

The beautiful wild things of nature are made for man's delight and companionship.

PAGE 208.—*Bob White*. The quail, common in parts of Canada and the United States.

Trim. Neat.

Amber. Clear yellowish-brown, or pale yellow.

PAGE 209.—*Hazy uplands*. The uplands are the higher ground, the hills. What makes them hazy?

Rangers. Here, wanderers.

Rainbowed. Having the colours of the rainbow.

Creeks. Another form of *creaks*.

THE HEART OF BRUCE

Sir James Douglas, known in Scottish history and legend as "The Black Douglas," was one of the bravest of Scottish heroes in the fourteenth century. When Robert Bruce (1274-1329) laid claim to the Scottish throne, Douglas joined him; and in the war against the English he showed great courage and daring. He fought with Bruce at the Battle of Bannockburn and was knighted on the field of battle.

During his lifetime Bruce made a vow to go on a pilgrimage to the Holy Sepulchre at Jerusalem. When he found that he was about to die without being able to fulfil his vow, he expressed the wish that after his death Douglas should carry his heart to the Holy Land. This passage tells how Douglas tried to carry out the King's wishes.

PAGE 209.—*Attend.* Accompany.

PAGE 210.—*The Saracen king, etc.* The Saracens were Arabs, followers of Mohammed. They were for several centuries in possession of the southern provinces of Spain—of which Granada was one.

Sultan. A Mohammedan ruler.

Castile (Cas-teel). Formerly, a Christian kingdom of Spain.

PAGE 211.—*The Moors.* Literally, inhabitants of Morocco; but in Spanish history the name was applied loosely to any Saracen.

Allah. The name of the Supreme Being among the Moslems.

Roslyn (Rōz-līn). A village and castle a few miles from Edinburgh.

Sabres. A sabre is a heavy one-edged sword used by cavalry.

Presently. In a short time.

PAGE 212.—*The high altar.* The chief altar. An altar is a raised platform or table set apart for prayer or for the service of the sacrament.

Melrose Abbey. A church and monastery in the village of Melrose, about sixty miles south of Edinburgh. It is now in ruins.

Carried upon their shield. Engraved on their shield as their coat-of-arms.

THE BROOK

This song forms part of one of Tennyson's longer poems entitled *The Brook*. In the song the brook is represented as speaking and telling its own story. The rippling of the stream is imitated by the music of the poem. Phonograph records may be obtained of this poem set to music.

PAGE 212.—*Haunts of coot and hern.* The swamps and marshes where such water-birds as the coot and heron (hern) are found.

Bicker. Babble or chatter in running over the stones.

Thorps. Little villages.

PAGE 213.—*Philip's farm.* The farm of Philip Willows who appears in the complete story of *The Brook*—an interesting story.

Sharps and trebles. Sharp musical notes.

Fret. Eat away.

Fallow. Untilled field.

Fairy foreland. Pretty little points of land jutting out into the stream.

Set with. Adorned with.

Willow-weed and mallow. Plants common along the banks of streams.

Grayling. A member of the salmon family.

Waterbreak. Ripple.

PAGE 214.—*Hazel covers.* Places where the hazel bushes overhang the brook.

Glance. Shine, sparkle.

Netted sunbeams. The sun shining through the ripples makes netted shadows on the sand.

Wilderness. Rough fields where bramble bushes grow.

Shingly bars. Places where the pebbles form ridges or bars across the bottom of the stream.

Cresses. Watercresses, which grow in quieter parts of the stream.

Brimming. What is the meaning?

THEY SEEK THEIR MEAT FROM GOD

PAGE 215.—*Substantial.* Strong; solidly built.

Indolent climes. Some climate where he might live without working. It is not the clime but the man who is indolent.

PAGE 216.—*Panthers.* The puma, a wild animal of North America—a member of the cat family.

Fowling-piece. A light shotgun for bird shooting.

PAGE 217.—*Doggedly.* Persistently; stubbornly refusing to turn back.

PAGE 218.—*Superstition.* Here, a belief for which no reason could be found.

PAGE 219.—*Exquisitely.* Finely, delicately. The accent is on the first syllable.

Alder. Small tree or shrub of the birch family.

Reconnoitre. To examine before going further.

Ecstasy. Madness; intensity of feeling. The child was "beside himself."

Loins. The part of the body between the ribs and the hip bone.

PAGE 220.—*Lithe*. Slender, supple.

Fangs. Long teeth.

PAGE 221.—*Lair*. Den; connected with “lie.”

Circumspectly. Watchfully, cautiously. A circumspect person is literally one who “looks around.”

Earth's Enigmas. Baffling questions or puzzles which cannot be explained. In this case, the settler kills the panthers, which were threatening the life of the boy. But the panther cubs were left to starve to death. They were just as innocent as the child. Why should such a fate overtake them? That is the enigma.

A SONG OF THE SEA

PAGE 222.—What feeling is expressed in the first lines?

It mocks the skies. By dashing spray up into the face of the sky.

Like a cradled creature. Peacefully, gently.

I shall ride. Why is *I* italicized?

Bursting tide. The waves breaking.

And why . . . blow. They blow to dash the water into the face of the sky.

PAGE 223.—*Red the morn*. What does a red sky at dawn foretell?

The whale it whistled. How would you express this in ordinary speech?

The porpoise; dolphins. Small sea animals.

Bared their backs. Appeared above the surface of the water.

A power to range. I might travel if I wished.

A FOREST FIRE

Mrs. Moodie, the author of *Roughing it in the Bush*,

was an Englishwoman, who, with her husband, emigrated to Canada in 1832. The following year they secured a tract of land bordering on a small lake some ten or twelve miles north of Peterborough, and here they set to work to make a home for themselves. This part of the country was at that time unbroken forest; and before any crops could be sown the land had to be cleared. During the first winter and spring they built their house of cedar logs, and the choppers cleared about twenty acres. But the ground had to be left fallow (that is, untilled), until the logs and piles of underbrush could be burned off.

"The confusion of an uncleared fallow spread around us on every side. Huge trunks of trees and piles of brush gave a littered and uncomfortable appearance to the locality, and as the weather had been very dry for some weeks, I heard my husband daily talking with his choppers as to the expediency of firing the fallow. They still urged him to wait a little longer, until he could get a good breeze to carry the fire well through the brush.

Business called him suddenly to Toronto, but he left a strict charge with old Thomas and his sons, who were engaged in the job, by no means to attempt to burn it off until he returned, as he wished to be upon the premises himself, in case of any danger. He had previously burnt all the heaps immediately about the doors.

While he was absent, old Thomas and his second son fell sick with the ague, and went home to their own township, leaving John, a surly, obstinate young man, in charge of the shanty where they slept and kept their tools and provisions.

Monaghan (their hired man) I had sent to fetch up my three cows, as the children were languishing for milk, and Mary and I remained alone in the house with the little ones."

PAGE 223.—*Abating*. Lessening.

PAGE 224.—*Fallow*. Any untilled ground. (See Reader, page 173.) Here, the clearing in which the logs and brush are left ready for burning.

Canopy. An overhanging screen or covering.

PAGE 225.—*Effect*. Bring about.

Appalling. Filling us with fear or dismay.

Lurid flame. Yellowish-red because of the smoke.

Saw-logs. Logs to be cut into boards.

PAGE 226.—*Ark of safety.* The house here is compared to the ark or floating vessel in which Noah and his family were saved.

PAGE 227.—*Water-spout.* A moving column of heavy spray or mist carried by the wind and sometimes descending in a torrent of water.

ALADDIN

Aladdin is the hero of the story of *Aladdin* or *The Wonderful Lamp* in the *Arabian Nights Entertainments*. According to the story, Aladdin, who is the son of a poor widow, comes into possession of a magical lamp and ring which enable him to obtain possession of anything he wishes. He becomes very wealthy and marries the daughter of the Sultan.

PAGE 228.—*Aladdin's lamp.* The poet did not really have Aladdin's lamp. What does he mean?

Castles in Spain. Dreams for the future.

Good store. In plenty.

One that is mine no more. What one?

PAGE 229.—*Snatch.* Take away suddenly.

I own no more castles in Spain. When he was a poor boy he used to be happy in dreaming of the wealth and power he might win. But now that he has gained great wealth and power of course he can have no more of these happy dreams. But a man with wealth and power should be able to make himself happy in other ways.

Suggest some of the ways in which wealthy men can use their riches.

A SOUND OPINION

PAGE 229.—*An opinion.* The conclusion which a lawyer forms as to the merits of a case.

PAGE 230.—*Sheepish*. As if ashamed.

PAGE 232.—*Housed*. Stored in the barn; put under cover.

In a favourable quarter. A direction which usually meant fair weather.

HUNTING THE RED DEER

The early part of *The Song of Hiawatha* tells the story of his birth and childhood, and of how his grandmother, old Nokomis (No-ko-mis) taught him all the lore of the forest, the language of all the birds, and the secrets of the wild beasts. When he had learned all these things, Iagoo made him a bow and sent him forth to try his skill in hunting.

PAGE 233.—*Ash*. A close-grained tough wood which is very elastic.

PAGE 234.—*Flint*. Hard stone which is used in making arrow points.

Roebuck. The hart; the male of the roe; a small deer.

PAGE 235.—*Alder*. Shrubs or small trees of the birch family.

Windward. The direction from which the wind is blowing.

Palpitated. Throbbled, beat rapidly.

Fatal arrow. Bringing death.

FROM "THE SERMON ON THE MOUNT"

"The Sermon on the Mount" is contained in the fifth, sixth, and seventh chapters of *St. Matthew*. Jesus had a short time before this chosen His disciples, and this

sermon is addressed to them and to the great multitude of people who followed Him.

PAGE 236.—*The poor in spirit.* Those who are humble.

Their's. The old spelling of *theirs*. See note on page 123.

The kingdom of heaven. The happiness that comes from living in accordance with God's will.

They that mourn. It was a new idea for mankind that pain and suffering are sources of blessing.

Comforted. Here, strengthened.

The meek. Another new doctrine—that gentleness and humility will bring greater wealth and power than will arrogance and pride.

Shall be filled. Shall become righteous, and thus obtain happiness.

See God. Understand His purity and become more like Him.

Children of God. Because they do His will in bringing peace to the earth.

Forswear. Break an oath which you have made.

Perform . . . oaths. Do as you have sworn to do.

Swear not at all. The ideal to be aimed at is that a man's word might be trusted without an oath.

The great King. God, Whose temple was at Jerusalem.

Despitefully. Spitefully, in a hateful or malicious fashion.

PAGE 237.—*What reward?* What credit? Why should you be rewarded?

Publicans. The tax-collectors, who were hated because they were dishonest, and because they collected taxes for a foreign power—the Romans.

THE LEGEND OF SAINT CHRISTOPHER

Saint Christopher was a saint who lived in Asia Minor, and of whom little is known beyond the fact that he suffered martyrdom in the third century. The word Christopher means "Christ-bearer" (Lat. *Christus*, Christ, and *fero*, I bear), and the name is said to have been given to him to signify that he bore the image of Christ in his heart at all times. And because he was called Saint Christopher there grew up a legend that he was a man of great stature and strength, who earned his daily bread by carrying people across the stream beside which he lived; and that one dark night he carried the Christ-child, as narrated in this story.

PAGE 237.—*Drew his face.* The greatest of all the pictures of St. Christopher bearing the Christ-child was painted by Titian.

Altar. A raised table-like platform; a place set apart for prayer.

PAGE 238.—*Note.* Observe, notice.

PAGE 239.—*Grew heavier.* A suggestion that Christ bore the sins of the world, a heavy burden for Saint Christopher to carry.

A halo. A circle of light around the head of a sacred personage. •

PAGE 240.—*Bold.* Full of courage.

A token. An outward sign.

In sign. As a sign that I am the Lord.

WILLIAM TELL AND HIS SON

William Tell is a Swiss hero who was supposed to have lived in the fifteenth century, and to have helped to free his country from the tyranny of the Austrians. But the

story of his life is merely legendary, and it is probable that no such person existed.

The scene of Tell's exploits is the country which borders on the lower end of Lake Lucerne (Lu-sěrn') in Switzerland. There, at the foot of a steep mountain on one side of the lake, stands a chapel which marks the place where he is said to have escaped from the Austrians during a storm; and two or three miles from the foot of the lake lies the village of Altdorf, in which he is said to have shot the apple from the head of his son. In the village market-place there stands a statue of Tell and his son.

The events of the story are supposed to have taken place near the close of the fifteenth century. At that time the Swiss people were not a nation as they are now, but formed part of the Austrian Empire. In the reign of the Emperor Albert of Austria they were treated very harshly, because they refused to yield to certain demands which he made of them. In order to try to force them to yield he sent a bailiff, Herman Gessler by name, into the country, to see that taxes were collected and that regulations were obeyed. The Swiss people hated Gessler and his soldiers because of their brutality and cruelty, and they planned secretly to revenge themselves on the Austrians. At the time when the story opens, Tell was returning home from a secret meeting of the Swiss peasants, who were planning to rise in rebellion.

PAGE 241.—*Symbol of authority.* The cap representing the power of the Austrians.

Cantons. Districts or states of Switzerland.

Ducal cap. Cap with the duke's coat-of-arms on it.

Homage. Acknowledgment of the duke's authority.

Cross-bow. A bow fixed to a stock with a groove in it to guide the arrow.

PAGE 242.—*Walter Tell.* Walter had been sent on an

important message by his father, and upon reaching Altdorf on his way home, he had spoken contemptuously of Gessler.

Seditious words. Language that was likely to stir people up to rebel.

Refined act of torture. A torture which would affect the victim with the deepest spiritual and mental pain.

PAGE 243.—*Linden tree.* The basswood.

Quiver. Case, or sheath for holding arrows.

PAGE 244.—*Uri (Oo-ri).* One of the Swiss Cantons.

To pierce thy heart. According to the legend, Tell was thrown into prison for saying this. Later, however, he escaped from his captors and pierced Gessler to the heart with one of his arrows.

THE BARREL ORGAN

The Barrel Organ. The common hand-organ or hurdy-gurdy. The poem is called *The Barrel Organ* because the rhythm of the lines resembles the sound of the barrel organ as heard on the streets "in lilac time." It is the sort of lively rollicking tune that might set the children dancing in the street.

PAGE 244.—*Kew.* One of the western suburbs of London, England, famous for its Botanical Gardens.

Hand in hand with love. Filled with love for all these beautiful flowers.

PAGE 245.—*A blaze of sky.* Glowing in the sunlight.

The cuckoo. The cuckoo and the other birds mentioned in the poem (the nightingale, the linnet, the throstle) are all European song-birds.

The long halloo. The cry of the owl, which sounds like someone shouting in the distance.

Golden-eyed. Having eyes with a yellow or golden

iris. It is, of course, the owl, not his "tu-whit, tu-whoo" that is golden-eyed.

Ogle. Glance admiringly, but with too great familiarity. The owls are said to "ogle" the city because of their large, staring eyes.

To pout. To puff out.

Chestnut spires. The cone-shaped group of blossoms of the chestnut.

Chorussing. Singing together, in chorus.

PAGE 246.—Why is the last stanza in italics?

THE RELIEF OF LUCKNOW

In 1857 the Sepoys (native soldiers of India), became alarmed at certain changes which had been introduced, and mutinied against the British. In Lucknow, the chief city of Oude, the British garrison of two thousand men, together with women and children, took refuge in the British residency—the headquarters of the British officials. Here they were besieged by the Sepoys who were in possession of the city. The siege lasted twelve weeks; but at length General Havelock (Häve-löck) cut his way through the besiegers and brought reinforcements. But the garrison were still in grave danger; and it was not until the arrival of Sir Colin Campbell some two months later, that they were finally relieved. This passage tells of the arrival of the Highlanders under Sir Colin Campbell.

The Indian Mutiny, as a History lesson, should be correlated with this lesson.

PAGE 246.—*Avert.* Turn aside, prevent.

Cawnpore. Cawnpore is a city on the Ganges about forty miles from Lucknow. When the mutiny broke out, there were about one thousand Europeans in Cawn-

pore—more than half of whom were women and children. The Sepoys laid siege to the city, and, at the end of three weeks, the garrison surrendered on the promise of safe-conduct. But no sooner were the British soldiers, with the women and children, embarked on the river, than the natives treacherously fired on them, and those who escaped were afterwards brutally massacred by the Sepoys.

Persuaded. Convinced.

Engineer. Here, the officer in charge of the building of forts, bridges, etc., and of the laying of mines.

Batteries. The men in charge of the guns.

PAGE 247.—*Corporal.* One of the junior officers.

Plaid. Here, shawl. A plaid is cloth with a crossbar pattern.

Dinna. Do not.

No dreaming. Not dreaming.

PAGE 248.—*Slogan.* Battle-cry, or rallying-cry, of a Highland clan.

Fervour. Earnestness, warmth of feeling.

To the Macgregor. The slogan of the Macgregor clan.

Musketry. Small arms; rifles.

Noo. Now.

The Campbells are comin'. The war song of the Campbells. She heard the sound of the bagpipes playing "The Campbells are Coming."

PAGE 249.—*Pibroch.* The music of the bagpipes.

Sappers. Soldiers employed in making trenches and tunnels.

The residency. The official residence of the representative of the British government.

Simultaneous impulse. Sudden emotion which all felt at the same time.

THE SONG IN CAMP

The most important event in the Crimean War (1854-1856) is the siege of Sebastopol—the strongest Russian fortress in the Crimea. According to the poem “the song in camp” is sung by British soldiers during the siege. But it is of no importance where or when the incident occurred, if it occurred at all. It is the sentiment of the poem that is the important thing.

PAGE 250.—*The outer trenches.* The trenches nearest to the enemy.

The camps allied. The French, the English, and the Turks were allied against the Russians.

Bombarding. Firing at the enemy’s forts.

Redan, Malakoff. Important fortifications of the Russians at Sebastopol.

Scoff. Mockery.

Under. Lower than Malakoff.

Tawny. Brownish-yellow in colour.

The battery’s side. Beside the guns.

Severn, Clyde, Shannon. Rivers of England, Scotland, and Ireland.

PAGE 251.—*An anthem.* A hymn of praise.

Confession. In this case, confession of love.

He dared not speak. Why?

Learned. Through hearing this song.

The mortars. Short guns for firing shells high in the air.

Dim. With tears.

PAGE 252.—*Still wearing.* Although you have given your lives, your truth and valour are not forgotten. You were all the more brave because of your tenderness and love.

A LITTLE SERMON

PAGE 252.—*I felt all three.* I felt cross, low-spirited, and stupid.

Forlorn. Wretched in appearance, pitiable.

Palsy. A shaking of the limbs due to paralysis.

PAGE 253.—*Sakes alive!* Indeed.

PAGE 254.—*Grimly.* With determination.

Negligence. Failure to help her.

THE VILLAGE BLACKSMITH

PAGE 255.—The village smithy, with the chestnut tree, stood in Brattle Street, Cambridge, a suburb of Boston in which the poet lived. In 1876 the chestnut tree was cut down, and from its wood a chair was made, which was presented to Longfellow by the children of Cambridge on his seventy-second birthday (February 27th, 1879).

Not many years ago every village had its blacksmith shop; and with its flaming forge and its sounding anvil it was an interesting and picturesque place. But the blacksmith shop has disappeared to a great extent, giving place to the garage.

Brawny. Muscular.

PAGE 256.—*In the face.* He has nothing to be ashamed of.

PAGE 257.—*Must be wrought.* Just as it requires the heavy blows of the hammer to shape the heated iron, so it requires earnest efforts to shape the course of our lives.

CAPTAIN SCOTT'S LAST JOURNEY

During the years 1901-1904, an expedition commanded by Captain Scott spent three years in exploring the Antarctic. Other explorers had come to the conclusion that it was impossible for any one to cross the immense glacier that barred the way to the Pole; but in his first expedition Captain Scott had proved that this great glacier could be crossed. After his return to England he was anxious to undertake another expedition, but it was some time before he was able to raise the necessary money. At last, however, an expedition was fitted out, and in 1910 he sailed for the Antarctic in the *Terra Nova*. But it was not until November of the following year that the journey to the Pole was actually begun.

PAGE 258.—*The Royal Geographical Society*. An important British Society, organized in 1830 for the purpose of aiding exploration and extending geographical knowledge. Most of the famous explorers of the past century have been connected with this Society.

Depots. Places for storing supplies.

PAGE 259.—*His four companions*. Scott was accompanied by Dr. Wilson, chief of the scientific staff, Captain Oates, who looked after the ponies and mules, Lieut. Bowers, who was in charge of the supplies, and Edgar Evans, who had accompanied Scott on his former expedition.

Amundsen. Roald Amundsen (A-moont-son), the Norwegian explorer, whose discovery of the Northwest Passage through the Arctic seas had already made him famous. In 1926 he sailed in the air-ship, *Norge*, over the North Pole from Spitzbergen to Cape Barrow.

PAGE 260.—*Cairn*. A mound, usually of stone, to mark the place where stores had been left.

PAGE 261.—*Sleeping-bag*. A large bag, usually made of skins, in which travellers or explorers sleep in cold weather.

PAGE 262.—*Assuredly*. Beyond doubt.

THE PRINCESS AND THE GIPSIES

In these verses the writer reminds us of the hardships and discomforts which people who live an idle, vagrant life must suffer. There are many people who would like to throw off all restraint and live a care-free life. An outdoor, gipsy life at first glance appears attractive because of its freedom, but people forget the suffering that goes with it. The Princess, too, seems to have forgotten that her life in the palace may be a very happy one if she seeks the right kind of pleasures and tries to make other people happy by means of her wealth.

PAGE 263.—*The tree-tops*. How is it that she can see the tree-tops?

All. This word strengthens the rest of the line.

Gentle gipsies. It seemed to her that because they were free and lived out of doors they must be kind and gentle.

State. Grandeur, display.

PAGE 264.—*Narrow chairs*. Narrow compared with the freedom and spaciousness of the out-of-doors.

PAGE 265.—*Your heart will be free*. Is this true? Do not people who live a gipsy life have anxieties and irritations the same as other people?

Will wish you harm. Do you think this is true?

It broke in half. She was broken-hearted because she could not enjoy the freedom of a wandering life without its suffering. Do you think she had any real reason to be broken-hearted?

A ROMAN'S HONOUR

In the middle of the third century before Christ the two greatest cities in the world were Rome and Carthage. Carthage was a great and powerful city on the south shore of the Mediterranean, that is to say, on the north coast of Africa. The city had been founded by the Phœnicians, a people who lived along the sea-coast adjoining Palestine. The Phœnicians (Fē-nīsh-ans) were sailors and traders, and, as a result of its commerce, Carthage became very powerful and ruled over many colonies. The population of the city itself was more than half a million people. In the year 264 B.C. war broke out between Rome and Carthage. At first the Romans won many important victories, but, when they attempted to invade Africa, they were defeated, and the Roman consul Regulus was taken prisoner. The passage in the Reader tells the legendary story of his heroism. The war dragged on for nearly ten years longer; but at length the Romans won a decisive victory, and a treaty of peace was made between the two rival cities.

PAGE 266.—*Envoys.* Messengers entrusted with negotiations.

PAGE 267.—*The barbarian's slave.* The word barbarian here means a foreigner, one who does not belong to the Roman Empire.

Marcia. Mar-se-a.

The Senate. The body of nobles, officials, etc., who governed Rome.

Give audience. Grant a hearing.

Campagna (Kam-păn-ya). A great plain surrounding the city of Rome.

Ambassadors. The representatives of Carthage.

Conscript fathers. This expression was commonly used in addressing the Senate, just as we should say, "Gentlemen of the House of Commons." Conscript literally means enrolled, or registered.

Consul. A Roman magistrate elected for one year.

THE FIGHTING TEMERAIRE

The *Téméraire* (Tā-mā-rār) was the second ship in Nelson's line of battle at Trafalgar, following Nelson's flagship, the *Victory*, into action; and throughout the battle it was engaged chiefly with the French *Redoubtable*—the ship from which Nelson received his death. The *Téméraire* was launched in 1798, and was named after a ship which had been taken from the French in 1759. In 1812 it was fitted out as a prison ship, and finally, more than twenty years later, it was condemned as unfit for service, and was sold.

The famous picture entitled *The Old Téméraire*, painted by Turner, represents the old vessel being towed by a steam-tug down the Thames to Deptford, to be broken up. In the background of the picture a red sun is setting, and the spires and towers of the city are seen dimly on the horizon.

"It is sunset, a glorious sunset, too, and the white spectral form of the vessel stands out more white and more spectral against the luminous crimson of the sky.

But it is sunset, too, in another sense—for it is not only the old *Téméraire* that is passing out, but the good old days in which it played so glorious a part."

The poem tells the story of the *Téméraire* merely in outline, the first stanza and chorus gives a picture of her in her pride, when she was longing to play her part in the fight. The second stanza, with chorus, gives us a glimpse of the battle in which she is engaged. The last stanza, with its chorus, is retrospective. The old *Téméraire* has long since passed away, but her glory still remains.

PAGE 269.—*Eight bells.* At sea the day is divided into watches of four hours each, and each watch is marked off into half-hour periods by the strokes of a bell. Eight bells indicates the end of the watch.

PAGE 270.—*The linstock.* A cleft stick which holds the rope-match with which the gun is fired.

Round shot. Cannon balls.

Winging. Moving lightly along, as if with wings.

Grim. Terrible to look upon in death.

One in glory. Equally glorious.

PAGE 271.—*A far bell.* The ringing of the bell suggests the passing out of the *Téméraire*; but it happened long ago, and the sound of the bell is far away.

A phantom voice. It is, as it were, a ghostly voice out of the past, that sings her praises.

The great days done. The glorious past.

Shiver. Come in little gusts that shiver or break the surface of the water.

THE INCHCAPE ROCK

The Inchcape Rock, which is better known as the Bell Rock, is a dangerous reef which lies outside the entrance to the Firth of Tay, in Scotland. Formerly

many vessels were wrecked on it, but since the famous Bell Rock Lighthouse was erected on the reef, not a single vessel has been lost. This lighthouse was constructed in 1807 under the direction of Robert Stevenson, the famous lighthouse engineer, the grandfather of Robert Louis Stevenson.

According to the old story upon which the poem is based, the location of the reef was formerly marked by a floating timber to which a bell was attached, which was kept constantly ringing with the movement of the waves. The timber and bell were placed there by the Abbot of Aberbrothock; "and being taken down by a sea pirate, a year thereafter he perished upon the same rock, with ship and goods, in the righteous judgment of God."

PAGE 271.—*Keel*. The ridge which runs from end to end along the bottom of the ship.

PAGE 272.—*The waves flowed over*. At high tide the water covered the rock to a depth of twelve feet.

Abbot. An abbot is the head of a monastery.

Aberbrothock. The modern name of the town is Arbroath. It is situated on the coast not far to the north of the Firth of Tay. The prefix *Aber* means "Where waters meet."

Buoy. A float which marks a dangerous rock or shoal. What adjective is formed from this noun?

Joyance. This word is no longer used except in poetry.

PAGE 274.—*Methinks*. It seems to me.

Shivering. Vibrating, quivering.

FRIDAY'S ESCAPE

After Robinson Crusoe had lived on the desert island for many years, he discovered that it was sometimes visited

by cannibals, who held their feasts on the sea-shore. It occurred to him that if he could only rescue one of the victims of these cannibals, he might in this way secure a man-servant for himself; but for a long time no opportunity presented itself. At length, however, on looking out one morning from the top of the hill above his cave, he observed through his spy-glass a company of about thirty savages on the shore, with two prisoners whom they intended to sacrifice for their feast. It is at this point that the passage begins.

PAGE 275.—*Laid by.* Held in reserve.

PAGE 276.—*Incredible.* Here, extraordinary.

My dream. More than a year before this, he had dreamed that a savage who had escaped from the cannibals took refuge in the grove of trees in front of his cave, and that he had taken the savage in and made him his servant. Part of this dream seemed now to be coming true.

PAGE 277.—*In the main.* On the whole; taken altogether.

The ladders. His cave was on the face of a hill "as steep as a house-side," and it was reached by means of two ladders, one above the other, which ran from the mouth of the cave to the hilltop above.

PAGE 278.—*The stock of my piece.* The wooden part supporting the barrel of the gun.

I was then necessitated. This is a clumsy expression. How should we express the idea?

THE DEATH OF THE FLOWERS

There is a tone of sadness in the melody of this poem. It should be studied in the late autumn when the pupil may find it easier to picture the scenes described.

PAGE 281.—*Sere*. Withered.

The jay. The subject of *calls*. The jay calls from the shrubs, and the crow calls from the tree-tops.

Of ours. Of our race.

PAGE 282.—*Wind-flower*. The wood-anemone.

The brier-rose. The prickly wild-rose.

The orchis. The orchid.

Upland. The higher ground.

Glade. An open space in the woods.

A MIDSUMMER SONG

The delightful thing about this song is the picture that it gives of the countryside on a fresh midsummer morning. What sounds do you hear? What flowers do you see? What are the farm folks doing? The cows are in the corn! This is a common enough incident on a farm. But where is Polly, the farmer's daughter, who should be here to drive them out? The song does not tell us where Polly is, but it gives us a hint. She is thinking more about "the boy that minds the mill" than about helping her mother, and she has gone down "the hollow" to meet him. He, too, has left his work and gone to meet her, and while he is away the mill stops.

This is a light, rollicking song, full of life, and not without a touch of humour. This should be brought out in reading it; and above all things the pupil should not be permitted to read it in a monotonous sing-song.

PAGE 283.—*After robins*. He is the small boy on the farm, and he has gone to look for robins' nests.

The man. The hired man.

Whistling. He is happy and care-free.

With a will. With all her might.

PAGE 284.—*Bill and coo.* Make love; caress one another lovingly.

Swarm by. This is the time of year for bees to “swarm,” and leave the hive.

PAGE 285.—*Up the hollow.* On his way back to the mill.

MOONLIGHT SONATA

The term *sonata* (sō-nă-tă) is the name given to a musical composition of a certain kind, played upon a single instrument—sometimes a piano. A sonata is usually divided into four parts, which are known as “movements.” The particular composition to which the name *Moonlight Sonata* is popularly given is listed in Beethoven’s works as *Sonata in C Sharp Minor*.

Beethoven (1770-1827) was born at Bonn, a town on the Rhine fifteen miles from Cologne; but during the greater part of his life he lived in Vienna. His musical compositions are chiefly sonatas and symphonies, and his greatest works were composed for the orchestra.

PAGE 285.—*Mean.* Poor, shabby.

Finale. The closing part of the composition.

No remedy. That is, no money to enable you to go.

PAGE 286.—*Genius.* Natural talent.

Profusion. Abundance.

I—I also overheard, etc. Why does he hesitate and appear embarrassed?

PAGE 287.—*Frequent.* To attend often.

Bruhl. A small town about eight miles from Cologne.

PAGE 289.—*Improvise.* Compose on the spur of the moment.

Elfin. Reminding one of mischievous fairies.

Interlude. A passage between the other two movements.

Agitato finale (ă-gē-tă-tō fē-nă-lā). A stirring conclusion.

PAGE 290.—*Compassionately.* Beethoven was himself overtaken by a terrible calamity—deafness, in spite of which he composed some of his finest works.

THE RED-WINGED BLACKBIRD

The red-winged blackbird, or marsh blackbird, is the most attractive and interesting of all the blackbirds. (What other kinds are there?) It returns early in the spring, and wherever there is a piece of marshy ground overgrown with rushes or water-flags, you are likely to find one or more pairs of “red-wings.” The male bird has a scarlet patch bordered with brownish-yellow on each wing, and as they fly from point to point in the bright sunlight, these red patches glow like living flame. Besides the call or song “O-ke-lee,” the red-wing has a variety of other calls, each of which means something in blackbird language. The nest of the red-wing is fastened like a hanging-basket among the reeds, and is usually safe from bird enemies, such as snakes and squirrels and boys that are bird-nesting.

This poem is in reality a delicate song, full of melody and of delight in the spirit of springtime. In reading it be careful to observe the pauses, and do not drop the voice at the end of the line unless the sense is complete.

PAGE 290.—*Wings of a morning glow.* It is only the shoulders, not the whole of the wings, that are red.

Ravishing. Delightful, rapturous.

Liquid. Not harsh.

'Tis *oh, for the joy*. The joy of June is something that we long for. Which word in the line expresses longing?

The bliss that ne'er can flee, etc. The happiness that is always associated with it.

Fall. Here, melody; usually the cadence or closing notes of a song.

O-ke-lee. The last syllable is stressed and prolonged. Can you imitate the song?

PAGE 291.—*Quince*. What is the quince? The orchard with the quince tree was, no doubt, near a "swale."

And the night—bright. The song of the bird brings back the feelings of childhood, when the night did not seem so black, and each day brought new hopes and new pleasures.

In the soul and in the sight. She feels again the delight of those old spring days (in the soul), and in imagination she recalls again the scenes of childhood.

Swale. The marsh.

A SONG OF CANADA

PAGE 292.—*Well-turned measure*. The song that is well-composed, or aptly expressed.

Starveling. Here, a poor barren country, compared to a person that is thin and starved in appearance.

Quail. Lose heart; become discouraged.

Solace. Comfort to soothe one's griefs.

PAGE 293.—*The lumbering wain*. The loaded wagon rolling clumsily along.

A PIONEER'S WIFE

This passage is taken from the second last chapter of *Maria Chapdelaine*, which tells a story of pioneer life in Northern Quebec. Samuel Chapdelaine and his daughter Maria (Ma-ree-a), and a younger child, are sitting alone after the mother's death, and the father tells Maria something of the hardships which her mother had endured. It is a mild evening in early spring before the ice and snow have melted, and the rain is falling outside as he tells his story.

PAGE 294.—*Normandin*. A village in the district of Chicoutimi, Quebec, near Lake St. John.

PAGE 295.—*Must needs*. It seemed as if it could not be helped. *Needs* means "of necessity."

PAGE 296.—*Yet a few hours*. A few hours more.

Mistassini (Mîs-tăs-see-nee). A village on the Mistassini River, north of Lake St. John.

PAGE 297.—*This wise*. In this fashion.

Alders. Young birch trees.

PAGE 298.—*In September*. When they are accompanied by their cubs, and are more ready to fight.

Telesphore (Tĕl-ĕs-fōre). Maria's little brother.

THE MAPLE

The object of the poem is to show how appropriate the maple is as an emblem of Canada. Of all the trees she is the "fairest," not only because of her beauty, but because of her refreshing shade; and in spring, summer, and fall, the poet finds some point of comparison between the maple and "our youthful country." In spring, the sap flowing so freely reminds him of the natural wealth and fertility of this country; the buds breaking into leaf in

early summer remind him that Canada is a land of promise for the future; and the crimson leaves of autumn are a symbol of the crimson life-blood that the sons of Canada are ready to shed in defending her freedom. These comparisons are more or less far-fetched and artificial; but the poem is full of life and spirit, which should be brought out in reading it.

PAGE 299.—*All hail.* All praise, all honour; literally, *hail* means "health."

Pride. Beauty of which it may be proud.

Dreary fall. The word *dreary* is unfortunate. The fall is sometimes the loveliest season of the year.

"Ere, in the northern gale,
The summer trees of the trees are gone,
The woods of Autumn, all around our vale,
Have put their glory on.

"The mountains that unfold,
In their wide sweep, the coloured landscape round,
Seem groups of giant kings, in purple and gold,
That guard the enchanted ground."

Umbrageous. Shady.

Dark-browed. Compared to a person with dark eyebrows.

Firs. Here, evergreens, including fir, spruce, pine, and hemlock.

Livelier. Brighter.

Like the dawn—pine. A far-fetched comparison.

Downs. Here, slopes. Strictly speaking, downs are low, treeless hills.

PAGE 300.—*Welling.* Flowing up gently.

Teeming. Abundant, full to overflowing.

Emblem. Symbol.

The soil of our faith, etc. The country in which we are free to worship as we please.

CHARITY

This selection includes the whole of the thirteenth Chapter of Saint Paul's first letter to the Christians at Corinth, a rich and thriving city of Greece. In the previous chapter the apostle has been speaking of the spiritual gifts which different people may possess; and he now tries to show them that none of these gifts are of value unless they have the spirit of love, one to another.

This passage is one of the most beautiful in the New Testament.

PAGE 301.—*Speak with the tongues.* The reference is to the gift of being able to speak in languages other than his own. (See Acts II.)

Charity. Love; not used here with its usual meaning of almsgiving.

Sounding brass. Without love the words of the speaker are only so much noise and mean little.

Cymbal. An instrument resembling a plate in shape.

Vaunteth not. Is not boastful.

Puffed up. Conceited.

PAGE 302.—*Her own.* Her own advantage.

Thinketh no evil. Doesn't count up her grievances. The revised version reads "taketh no account of evil."

In iniquity. In hearing of the faults of other people.

Beareth. Bears up under all troubles.

Believeth. Puts the best construction on what other people do.

In part. Imperfectly.

Through a glass. We see things dimly as if reflected in a dull mirror.

As also I am known. As clearly as God knows me.

Abideth. These three alone are permanent! All other things perish. The singular form is used because the

writer is thinking of these three virtues as forming the one permanent thing in life.

The greatest. Because without it nothing else is of value.

JACQUES CARTIER

Jacques Cartier (Zhăk Kăr-te-ă) (1491-1557), the French explorer, was born at St. Malo, in France. On his first voyage, in 1534, he entered the Strait of Belle Isle and explored certain portions of the Gulf of St. Lawrence. Upon his second voyage, undertaken in 1535, he sailed up the St. Lawrence as far as Hochelaga, the site of the present city of Montreal. It is to the incidents of this voyage that the poem refers.

PAGE 303.—*Commodore.* Here, captain. A commodore is, strictly speaking, an officer next in rank above a captain, who was in charge of a squadron of vessels.

Pinnacle. A small pointed tower.

Vigils. Watchings.

PAGE 304.—*Fleur-de-lis* (flūr-dē-lē). The emblem of the royal family of France. It is a design evidently formed from a flower—but it is not known whether the original flower was the lotus, or the lily, or the iris.

Thule (Thū-le). In ancient geography, Thule was the name given to the most northerly land in the world; but it is not known whether this northern land was Norway, or Iceland, or other northern islands.

PAGE 305.—*Causeway.* A raised road over a marsh or over shallow water. Here the ice is spoken of as a causeway.

Algonquin. The tribes of Indians inhabiting French Canada.

The mighty currents. Of the St. Lawrence River.

PAGE 306.—*What time.* When.

He reared the cross and crown. He took possession of it in the name of the church and of the French King.

The fortress cliff. Quebec.

ANTS AND THEIR SLAVES

PAGE 306.—*The noted observer* . . . bees. Francois Huber (1750-1830), a famous Swiss naturalist and writer on bees. He became blind in his youth.

Geneva. A city of Lake Geneva.

PAGE 307.—*Pillaged.* Plundered.

PAGE 309.—*Fontainebleau* (fön-tän-blō). A town about thirty-five miles from Paris, containing a magnificent forest park and a palace, the former residence of French kings. The park is celebrated as a resort for painters.

Sergeants. An officer whose duty it is to see that good order is preserved among soldiers.

PAGE 310.—*Marauders.* Plundering party.

An outrage. An act of violence for which there was no excuse.

A HYMN FOR EMPIRE DAY

This hymn in reality takes the form of a prayer for the Empire. The first stanza speaks of the Motherland and the qualities of the British race. The second tells of the growth of the Empire. The third and fourth stanzas are a prayer for strength and humility of spirit.

PAGE 311.—*Of divers strains.* Of peoples with different qualities. "Saxon and Norman and Dane are we."

The old world's wind-swept end. The western edge of Europe.

Chill rigour. Severity; sternness.

Drift. Driving storms.

Fared in straitened ways. Followed a narrow and difficult course.

Outpour us. Pour us, or scatter us, over the earth.

Claim . . . home. Claim as our home the warm lands of the south and the ice-bound countries of the far north.

Lest Thy . . . frown. Lest Thou shouldst disapprove of our purposes since we have forgotten Thee (are faithless).

PAGE 312.—*The great prow.* The following note was written for this book by A. C. Benson, the author, about two months before he died in 1925.

“The idea of the ‘prow’ was that the spread of human civilization was like the passage of a great ship, disturbing and dividing the waters; but which turned out eventually to be only another instance of God’s good providence.”

LITTLE DAFFYDOWNDILLY

The purpose of this story, which takes the form of an allegory, is to show that no one can escape from toil—not even those who are seeking pleasure—and that work is not disagreeable if it is done with a cheerful and willing spirit. The story carries its own moral, and it is not necessary, or even advisable, for the teacher to draw attention to it. Pupils will read the story with interest and pleasure and will see the real meaning without having the moral pointed out.

The Motto is taken from a poem by Ellen Sturgis Hooper (1825-1841).

Although the two lines of the quotation appear to be opposed to each other in thought, they are not really so. A life in which one does his duty is, or should be, a life that is filled with beauty—not beauty that depends upon mere worldly pleasure or outward show, but the satisfaction that honest effort brings with it.

PAGE 312.—*Daffydowndilly*. A longer form of *daffodil*. The very sound of the name suggests indolence and ease.

Affirmed. Declared, stated. What is the meaning of *affirmative*, and of *affirmation*?

PAGE 313.—*Ever since Adam . . . Eden*. See Genesis III, 19. "In the sweat of thy face shalt thou eat bread, till thou return unto the ground."

Stalked. Why not "walked"?

PAGE 314.—*Indulgent*. Lenient, yielding to his wishes.

PAGE 315.—*Ingenuous*. Frank or open in character. Distinguish *ingenuous* and *ingenious*.

PAGE 317.—*The more disagreeable man*. That is, he is more exacting than his brother the schoolmaster.

A singular resemblance. A striking similarity.

Broad-axe. An axe for hewing, with broad edge and short handle.

PAGE 320.—*Epaulets*. Badges formerly worn on the shoulders by military officers.

Laced coat. Trimmed with gold or silver braid.

PAGE 321.—*Dexterity*. Expertness, or skill with the hands.

PAGE 322.—*Monsieur le Plaisir* (Mū-syū lě plā-zēr). Mr. Pleasure.

In company with Toil. Even when we try to escape from work we have to make an effort.

PAGE 323.—*Almost as pleasant . . . mother.* We can get almost as much pleasure out of work as out of idleness and ease. In reality it gives us more pleasure.

THE SANDPIPER

Celia Thaxter, the writer of this poem, lived on one of a group of islands known as the Isles of Shoals, in the Atlantic, off the coast of Massachusetts. The poem gives a vivid picture of the coming storm—the scudding clouds, the vessels flying for shelter, the waves breaking on the shore, and in the foreground the woman gathering driftwood, and the sandpiper skimming along the beach. What will the little sandpiper do when the darkness comes on and the storm breaks? The writer finds comfort in the thought that God cares for all His creatures. But the moral contained in these last lines of the poem is of less interest and less importance than the scene itself, which appeals to the imagination.

PAGE 323.—*Sandpiper.* A comparatively small bird which is commonly found along the lake shore and the sea shore. What is the literal meaning of sandpiper?

The narrow beach. The tide has come in.

Fast. Why is she hurrying?

Driftwood. Wood cast up on the shore by the sea.

PAGE 324.—*Scud.* They fly before the wind.

Close-reefed. With sails furled tightly so as to avoid the force of the storm.

Fitful. Breaking out every once in a while.

Wroth. Angrily, fiercely.

THE STORY OF A STONE

PAGE 325.—*The Northern Ocean.* The great ocean that covered almost all of North America.

The Alleghanies; the Laurentian Hills. According to this, which of these mountain systems is the older?

The Pictured Rocks. On Lake Superior, about fifty miles east of Marquette, Michigan.

Near Toronto. The writer's home was in Toronto.

PAGE 326.—*Favosite.* Favosites are corals which form a crust resembling a honeycomb. (Latin. *favus*, honeycomb.)

A coral animal. Corals are shell-like forms produced by small creatures resembling plants.

To economize the limestone. Compare a six-sided figure with a square of the same diameter.

PAGE 327.—*Trilobites* (trī-lō-bītes). Creatures which inhabited the muddy bottoms of shallow streams. They varied in size from a fraction of an inch to over a foot in length. They are called *trilobites* because the skeleton is divided into three divisions or lobes.

Gar pike. A large species of pike. *Gar* means "a spear."

THE GLADNESS OF NATURE

This poem is full of the spirit of gladness and good cheer. The sun smiles, the leaves dance, the brook laughs, the songs of the birds are full of joy, and clouds are at play in the sky. In reading, be sure to bring out the full force of the words that express the spirit of the poem.

PAGE 330.—*Is this a time.* What time of year is it?

The blossoming ground. What is meant?

The hang-bird. The oriole. Why is it called "the hang-bird"?

The gossip. The twittering sound, like people whispering.

The ground-squirrel. The chipmunk.

Wilding. A poetical form of *wild*.

Azure. Pronounce either āzure or āzure.

And here . . . gale. The light clouds seem to be racing in play; the heavy clouds roll across the sky.

Aspen. Poplar.

PAGE 331.—*Broad-faced.* The words suggest good humour—the face broadened by the smile.

OLD ENGLISH LIFE

PAGE 331.—*Coverlets.* Outer coverings, or quilts.

Donned. Formed from the two words *do on*, that is, put on. What is the corresponding word meaning "to take off"?

Tunics. Garments with short sleeves, and reaching to the knees.

Thongs. Narrow strips of leather used for tying or fastening.

Bodice. A close-fitting waist.

PAGE 332.—*Bowers.* The private rooms; the ladies' apartments.

Tapestries. Fabrics, woven into patterns, used for covering the walls.

Chinky. Having cracks or crevices.

Mosaic. Inlaid pattern.

PAGE 333.—*Settle.* Long seat with a high back.

Demolition. Demolishing; doing away with.

Junks. Large lumps.

Skewers. Long pins (of wood) used in fastening meat to keep it in shape.

PAGE 334.—*Hunches.* Lumps, thick pieces.

Officious. Eager to oblige or serve. In modern English the word officious is generally used in speaking of people who are meddlesome, or who annoy us by being over-anxious to help.

Byre. Cow-stable.

Mead. A drink made of honey and water.

PAGE 335.—*Drinking-bout.* A time spent in drinking.

Reek and riot. *Reek* refers to the odours; *riot* to the boisterous revelry.

Rouge. Colouring material made from the dried flowers of the saffron.

PUCK'S SONG

Puck's Song forms a sort of introduction to the stories contained in *Puck of Pook's Hill*, by Kipling. Puck was a mischievous elf or fairy, sometimes known as Robin Goodfellow, in which the peasants of England believed in earlier times. In *Puck of Pook's Hill* Puck makes himself known to two children, Dan and Una, who live in the neighbourhood of Pook's (that is, Puck's) Hill, and he entertains them with tales of wonderful things that were said to have happened in this very country long ago. Pook's Hill is only a few miles from Pevensey in Sussex, where William the Conqueror is said to have landed; and in this song the romantic features of this magical country—a fit country for the fairies—are pointed out and described.

The language of the poem is simple, but highly picturesque. The lovely melody of the lines is fairy-like and suited to a romantic song of olden times.

Note the general form of the stanza; the first two lines put in the form of a question, the last two in the form of an answer. There is between these two parts of the stanza a well-defined contrast, especially well-marked in stanzas one, five, and seven, whilst in all, the change between the olden time and the present time is strongly marked.

PAGE 336.—*The dimpled track.* The track was worn deep by hauling the heavy guns at the time of the Armada (1588). Upon the first alarm of the Armada, guns and ammunition were hurried to the channel ports. But to-day the scene is a peaceful one, and only a slight hollow—a dimple in the surface of the field—marks the place where the old ruts were worn so deeply.

Smote. A strong, vigorous word, which suggests the complete overthrow of the Armada.

King Philip's fleet. The Armada was fitted out against England by Philip II of Spain.

Clacks. The sound of the word suggests the meaning.

Corn. Here, grain.

Domesday Book. The first general assessment book in England, compiled by the officers of William the Conqueror. This explains "paid her tax."

PAGE 337.—*Stilly.* Very still.

The dread ditch . . . Harold died. The Battle of Senlac was fought on October 14th, 1066, a few miles north of Hastings in the south-eastern part of Sussex. At this battle Harold was killed, and William the Conqueror made good his footing in England. The Saxons broke and fled, when Harold fell at sunset pierced through the right eye with a Norman arrow. In this battle 15,000 Normans, and probably a much larger number of Saxons, were slain, and their bodies thrown into "the dread ditch" which had formed the outworks of Harold's position at the commencement of the battle.

The windy levels. The flat country swept by the sea-breezes.

The gates of Rye. The entrance to the harbour at the mouth of the River Rye on the south coast of England.

The Northmen. Here, the Danes. Towards the close of King Alfred's reign the Danes sailed up the Thames and ravaged the country; but in the year 897 Alfred drove them from the sea, and hanged the crews of the Danish ships which he captured.

Our pastures wide and lone. Probably refers to the famous Romney Marshes, which have filled up in the course of years until they are now 50,000 acres of pasture-land, formerly a salt marsh. Here were the earliest fishing villages.

Thronged and known. Populous and famous.

Cæsar sailed from Gaul. In B.C. 55, when Cæsar effected a landing, probably at Pevensey. He returned in the spring of the next year and established himself in Britain for some time. A Roman legion consisted of from 3,000 to 6,000 troops.

Downs. The name applied in the south of England to naked, hilly areas used as pasturage. The South Downs are a range of hills in Sussex.

The lines. Lines of fortifications, earthworks; these are found mainly in the south-east of England.

The Flint Men. Men of the stone age in prehistoric times—so called because their tools and weapons were made of stone.

Trackway. "The dimpled track."

Camp. "That was a legion's camping-place."

City. The "City thronged and known."

Salt Marsh. Inundated land of Sussex redeemed from the sea and cultivated.

Old Wars. The wars of Elizabeth, Harold, Alfred, and of the Britons against Cæsar.

Old Arts. This refers to "the lines the Flint Men made," and "their wondrous towns."

PAGE 338.—*She.* England.

Not any common earth. Not like any ordinary country, made up of forest and stream; but a country that is, so to speak, enchanted.

Merlin's Isle of Gramarye. Merlin was a legendary enchanter and bard of King Arthur's time. Gramarye is sorcery, or magic. The poet says that England is the enchanted island in which Merlin the sorcerer lived and did such wondrous things.

Where you and I will fare. Where writer and reader will go together in the tales that are to follow.

THE BATTLE OF QUEENSTON HEIGHTS

When war was declared in June, 1812, the Americans planned to invade Canada at three points—Detroit, Niagara, and Lake Champlain. The threatened invasion at Detroit was prevented by General Brock, who joined the Indian chief, Tecumseh, at Amherstburg, and by a bold stroke gained possession of Fort Detroit. In the meantime the Americans under General Van Rensselaer were planning to cross the Niagara River at Lewiston, and after the surrender of Fort Detroit, Brock returned to Niagara. He evidently expected that the Americans would first attack Fort George, at the mouth of the river, and he took up his position there, leaving Captain Dennis in command at Queenston. But contrary to his expectation the Americans made a landing at Queenston. The story of the landing and the battle that followed is told in the selection.

PAGE 338.—*Portable property.* Property that can be carried away.

Queenston. Queenston is directly across the river from Lewiston. A hundred years ago it was an important supply port, with a population of about five hundred people. It is nine miles from Niagara Falls.

PAGE 339.—*Militia.* Citizens in arms.

Tattoo. Drumbeat to call the soldiers to their tents.

Descried. Distinguish *descried* and *saw*.

To effect a landing. Some of them did effect a landing and took shelter under the bank.

PAGE 340.—*Unprotected pathway.* The Canadians were aware of this pathway, but thought that it was impossible for troops to make use of it.

The town of Niagara. Niagara-on-the-Lake, where Fort George was situated.

The noble monument. On the brow of the hill at Queenston Heights.

PAGE 341.—*Mohawks.* Mohawk Indians, a tribe of the Iroquois. Their original home was in New York State, but having allied themselves with the British in the revolutionary war, they migrated to Canada when the Americans gained their independence.

PAGE 342.—*Coloured men.* Some of them were escaped slaves.

Foreign aggression. Unprovoked attacks by soldiers of another country.

Van Rensselaer (rĕn'sĕ-lĕr).

ENGLAND'S DEAD

A stranger visiting Britain asks to be shown the mausoleums which have been erected in honour of Britain's heroes. The reply is, that there is no place on

land or sea throughout the world in which the graves of our heroes are not found. On even the most bleak and inhospitable shores, "there slumber England's dead." The stanzas of the poem are arranged in pairs; and the thought expressed in the second stanza of each pair is in contrast with that of the first stanza. Note the conjunction *But*, which marks the contrast.

PAGE 343.—*The Ocean Isle.* Britain.

Pile. A massive building or group of buildings, such as St. Paul's Cathedral.

O'er Glory's bed. Over the graves of heroes.

Free, free. However fast or far you sail.

May not. Can not. You cannot find a place where English dead do not rest.

PAGE 344.—*The pyramid.* The pyramids were erected by the Pharaohs as mausoleums or tombs.

O'erswayed. The pyramids tower over the country and seem to hold it in their power.

The noonday reigns. Fierce heat prevails.

The hurricane. The typhoons and cyclones which sweep the eastern seas.

Columbia's woods. The forests of the United States of America; called *Columbia* in honour of Columbus.

Be sped. Let it fly fast.

Reck. Care; pay heed to it.

PAGE 345.—*Like rose-leaves.* As if they were as light as rose-leaves.

The fresh wreaths. The pine boughs which are scattered by the wind over the resting-places of Britain's heroes, like wreaths placed on the graves of the illustrious dead.

The Roncesvalles' field is won. A poetic way of saying that they have fought their last battles. The pass of Roncesvalles (Pronounce in four syllables. The Spanish

pronunciation is rōn-thēs-vāl-yěz.) in the Pyrenees was the scene of a famous battle between the Moors of Spain and the rearguard of the army of the Emperor Charlemagne.

The frozen deep's repose. On the northern seas the ocean is frozen, and hence is in repose.

Lower. This word has two meanings. In which sense is it used here? How is it pronounced?

The cold-blue desert. The barren stretches of the ice-fields.

With mast and flag. As sailors on board ship.

IN FLANDERS FIELDS

In Flanders Fields is perhaps the finest lyric of the Great War. No other poem of the war is so well-known or so much admired by all classes of people. During the second Battle of Ypres, in May, 1915, Dr. John McCrae was surgeon of the First Brigade Canadian Artillery, and his dressing-station was situated on the back slope of the ridge which bordered the Yser Canal. The battle lasted seventeen days, and "in all that while," writes the poet, "while I was awake, gun-fire and rifle-fire never ceased for sixty seconds." From his dugout the surgeon could see a military cemetery close at hand, with the crosses row on row; and it was during intervals of attending to the wounded and dying, and within sight of this little cemetery and of the burning city of Ypres in the distance, that he composed this poem. It appeared in *Punch* in December of that year. It became a sort of rallying-cry for the soldiers in the trenches, and at the same time helped to give fresh stimulus and new courage to those who were not in the actual fighting-line.

PAGE 346.—*Flanders*. Formerly the name of a country in Europe including part of what is now France, Belgium, and Holland. Now East Flanders and West Flanders are two provinces of Belgium. The battles of the Belgian front took place in West Flanders.

Our place. Our graves; the Dead are represented as speaking.

Short days ago. A short time ago; a few days ago.

We throw the torch. As the fiery cross was tossed from the hands of one runner to the next messenger that was to bear it. In this way the Highland clans were summoned to battle in olden times. See *The Lady of the Lake*, Canto III. The torch in this case is the symbol of the spirit which animates them in the fight.

To hold it high. To let others see with what spirit you carry on the war.

Break faith with us. By failure to fight for the cause of freedom, for which we gave our lives.

Though poppies grow. Even the poppy, which produces sleep, cannot make us sleep in peace. In Europe the wild poppy is a common weed.

FOURTH BOOK

THE CHILDREN'S SONG

This song forms the conclusion of *Puck of Pook's Hill*, just as Puck's song forms the introduction. (See Notes on Third Reader, p. 182). Puck and those whom he has called up, have entertained the two children, Dan and Una, with tales from early English folk-lore; and now that these tales are ended, the children pray that they, too, may possess those qualities of character which may make them worthy of the Land of their Birth.

PAGE 1.—*An undefiled heritage.* A country whose laws and institutions are pure, to hand down to their children.

Bear the yoke in youth. Obey those who have control over us in our younger days.

Careful truth. Being careful that we are not guilty of falsehood in word or deed.

In our time. During our lifetime.

Thy Grace may give the Truth. That in thy loving kindness, thou mayest teach us, as a people, the principles of right and justice without which no nation can endure—"The righteousness that exalteth a nation." If in our youth we are truthful, we may learn in later life the principles of right "whereby the nations live."

To rule ourselves. In bodily habits, so that our bodies may not be maimed or worthless through weakness or disease.

PAGE 2.—*In all our ends.* In everything that we aim to accomplish.

Man's strength . . . distress. Strength and sympathy to comfort others in their suffering.

Delight in simple things. Pleasure that does not depend upon luxury or upon display.

No bitter springs. Mirth that does not arise from the misfortunes of others.

Free of evil done. Forgiveness freely given for evil which had been done.

OUR COUNTRY

This is the first stanza of a poem by Tennyson entitled *Love Thou Thy Land*, in which he speaks of the qualities which a true patriot should possess.

PAGE 2.—*Far brought from out the storied Past.* Not a mere blind patriotism, but a love of country that is based on a knowledge of her history.

Used within the present. Love of country should not be mere sentiment; it should influence our lives and cause us to use care and intelligence in casting our votes.

Transfused . . . thought. We must not consider merely our own immediate advantage; but must think of what will be for the good of future generations.

TOM TULLIVER AT SCHOOL

Mr. Tulliver was the miller at Dorlcote Mill, and Tom, aged thirteen, and Maggie, aged nine, were his children. Upon the advice of a friend, Mr. Tulliver had sent Tom to school under Rev. Mr. Stelling at King's Lorton, which was fifteen miles or so from home. This lesson gives an account of a visit which Mr. Tulliver and Maggie paid to Tom.

The brother and sister were of different types. At school Tom was rather stupid and slow to learn, and secretly hated his school books; Maggie was interested in books and quick to learn. But Tom, in spite of his ignorance, wishes to show off a little before Maggie, and in speaking of his studies uses an air of contemptuous superiority. Maggie, on the other hand, is a little too confident of her own cleverness.

PAGE 3.—*You look rarely.* You look exceptionally well.

Axioms. Statements that need no proof.

PAGE 4.—*Patronizing consolation.* When she tried to comfort him, there was a suggestion in her words and manner that she was superior to him.

PAGE 5.—*Little wench.* Here, little girl, or little maid. The word is used affectionately in this passage.

Her hair . . . dispensation. Her hair was now attended to in a different way. (See the lesson on *Maggie Tulliver*, on p. 125 of the Third Reader.)

PAGE 6.—*History of the Decline . . . Empire.* By the historian, Edward Gibbon.

PAGE 7.—*Cry peccavi.* Confess our fault. *Peccavi* (pě-kā-vī) is a Latin word meaning "I have sinned."

Aunt Glegg. Mrs. Tulliver's eldest sister, who was a sharp-tongued, fault-finding woman.

PAGE 8.—*Theorem.* A proposition to be proved, as distinguished from a "problem" to be solved.

PAGE 9.—*After her mathematical mortification.* After being humbled by her ignorance of mathematics.

PAGE 10.—*Piqued.* Annoyed because her pride had been wounded.

ENGLAND

This passage is taken from Shakespeare's *King Richard II*, and forms part of a speech uttered by John of Gaunt shortly before his death. He laments that a country so glorious as England should be brought to shame by the misrule of the king (Richard II).

PAGE 10.—*This sceptered isle*. Ruled by a sovereign. A sceptre is a staff or wand, of ornamental design, which is a symbol of the power of the sovereign.

This earth of majesty. This glorious powerful country (England).

Seat of Mars. Home of the God of War; a poetic way of saying that the English are a warlike people.

Infection. Pollution, either moral or physical. Since Britain is an island, it is not easily contaminated by the diseases of other nations.

In the office of. Doing the work of, taking the place of.

A moat. The sea is like a moat surrounding a castle or fortress, to keep the enemy from entering.

Envy. Here, malice.

THE WAY TO GLORY

This passage is taken from the *Ode on the Death of the Duke of Wellington*, by Tennyson. In the section of the poem in which this passage occurs, the poet is extolling the Duke as an example of a true patriot.

Yea. In the preceding lines the poet has been speaking of the honour and the rewards which came to the Duke. The word "Yea" shows that the poet thinks it right that the true patriot should receive such honour.

Rough island . . . story. The history of Britain is a story of difficulties that have been overcome and dangers that have been met.

Was the way. Proved to be the way.

He that walks it, etc. Duty is compared to a path overgrown with the thistle, which is harsh and rough, but which has a flower in some respects even more beautiful than the rose.

He shall find that in facing hard and disagreeable tasks, his reward will be greater than that which comes from a life of selfish ease.

He that ever following, etc. He shall find that though the performance of difficult tasks sometimes threatens to overwhelm him, yet in the end it will bring peace and happiness.

Shall find the toppling crags, etc. Shall find that when the toppling crags are scaled, etc. "Toppling" suggests the danger and difficulties in the way of the one who seeks to climb the steep path upward in the performance of his duty.

THE DISCOVERY OF AMERICA

This is one of the most admirable of the prose passages in the Reader. The interesting story is rendered doubly fascinating by the choice of language and the dignity of the literary style.

Christopher Columbus was born in Genoa in Italy, and at the time of the discovery of America he was forty-six years of age. As a young man he became convinced that it should be possible to reach India by sailing westward across the Atlantic; but it was eighteen years before he was able to make any attempt to carry out his enterprise. The Portuguese were at this time

engaged in exploration, and Columbus tried to interest King John of Portugal in his project, but in vain. He then turned to Spain for assistance, but because of the ignorance and malice of his enemies at the Spanish court, he had to wait eight long years before he received any encouragement. At length, however, he received assistance from Queen Isabella, and three small ships were fitted out for the expedition. The vessels set sail from a small island near the city of Palos on the south-west coast of Spain.

PAGE 12.—*Issue.* Outcome, result.

The Canary Islands. A group of islands close to the north-west coast of Africa.

In proportion. The more certain the signs were, the higher were their hopes.

PAGE 13.—*Sense of subordination.* The feeling that they should obey the orders of their superior officers.

Expostulated. Urged him to desist from his purpose.

Every generous sentiment. Every feeling of good-will towards the enterprise.

PAGE 14.—*Presages.* Here, prospects, forecasts.

The Pinta. The names of the three vessels were, the *Nina* (Neeñ-ya), the *Santa Maria* (San-ta Mă-rē-ă), and the *Pinta*.

PAGE 15.—*Unequal and variable.* Did not blow steadily and frequently changed its direction. The breezes were now affected by changes of temperature on land.

To lie to. To come to a stop, but not to anchor.

The forecastle. The fore part of the upper deck.

Pedro Guttierrez (Pē-drō Goo-tē-ěr-ēz).

A page . . . wardrobe. A young officer employed in the Queen's service.

Comptroller. Sailing-master.

PAGE 16.—*The Pinta.* In command of Martin Pinzon

a wealthy merchant of Palos, who had helped to fit out the three vessels.

The Te Deum (Tē Dē-um). The Latin psalm beginning with the words *Te Deum laudamus*, "We Praise Thee, O God."

Transports. Passionate outbursts.

Office. Performance of duty.

Beyond the ideas . . . ages. Columbus was not the first person who entertained the belief that India could be reached by sailing westward; but he was the first to act upon this belief. Until the end of his life he still supposed that it was India that he had reached.

THE COMMON STREET

In this poem the writer shows that even the dull and faded things of the common street become glorified in the flood of light from the setting sun. There is a suggestion, too, in the poem, that even the most sordid human lives have in them something noble, and that, in spite of the drudgery of their daily tasks, men and women are ascending still, "the golden highway into golden heaven."

PAGE 17.—*Against the sky.* Facing the sky.

Gray meeting gray. What were the two gray things that met?

Sordid. The difficulties and anxieties of everyday life.

Burden. The petty cares and tasks of the day.

As a tale long told. It had lost all its freshness.

Flooding. Why not "shining" or "spreading"?

Leavening. Here, changing the appearance. What is the literal meaning of "leaven"?

Ascending still. Continually ascending.

THE BATTLE OF THE PIPES

In the novel entitled *Kidnapped*, by Robert Louis Stevenson, a young lad named David Balfour gives an account of his adventures after being shipwrecked on an island on the west coast of Scotland. On board ship he had made the acquaintance of a Jacobite named Alan Breck Stewart, who was outlawed, with a price set upon his head; and Alan is his companion in his wanderings. The two friends, after many narrow escapes, arrive in the district of Balwhidder (or Balquidder). Here David is taken ill, but they are fortunate enough to find shelter in the home of Duncan Maclaren, who is friendly towards the Stewarts. Robin Oig, a son of the notorious outlaw Rob Roy Macgregor, hearing that a young man by the name of Balfour is ill at the home of Donald Dhu (or Black Duncan Maclaren), comes to pay him a visit. The Macgregors and the Stewarts are not on friendly terms, and as ill-luck will have it, Robin Oig meets with Alan. This passage tells the story of their meeting.

PAGE 18.—*Strange dogs.* Dogs that have not met before.

Mr. Stewart, I am thinking. This cool greeting was intended to give offence and furnish material for a quarrel.

Troth. In truth.

Not a name to be ashamed of. Since it was borne by the Stuart (or Stewart) kings.

A kittle point. A ticklish point; a matter for argument. Since the Macgregors had been outlawed, they had forfeited their right to their lands.

Two words. Something to be said on both sides.

I will have heard. Note here, and elsewhere in the passage, the use of Highland idioms, the future for the present.

A man of your sword. An expert swordsman.

PAGE 19.—*Appin.* A district in Argyllshire, Scotland.

Ardshiel. The chief of the Stewart Clan (Ard-sheel).

To clap Campbell to his name. The outlaw Rob Roy Macgregor sometimes went under the name of Campbell in order to avoid arrest.

Baith. Both.

Acclaimed. Famed.

Braw. Fine, excellent; a Scottish word for *brave*.

PAGE 20.—*Sough.* A whispered rumour.

Like a Maccrimmon. The Maccrimmons were noted pipers belonging to the Clan MacLeod.

Muttonham. A salted leg of mutton.

Athole brose. A sort of whisky. Athole (or Atholl) is a district in Scotland.

Confection. Here, compound.

Bad for the breath. That is, interfering with proper breathing in playing the bagpipes.

PAGE 21.—*Spring.* A quick lively tune.

Ranting. Here, gay.

Grace-notes. Extra notes intended to ornament or embellish the tune.

A poor device. Little skill in devising.

PAGE 22.—*Balwhidder* (or Balquidder). A village, also a range of hills, in Perthshire, Scotland.

Gloomily. Why was he gloomy?

PAGE 23.—*Pibroch.* A martial air played on the bagpipes.

Sporran. A pouch worn by Highlanders on the front of the kilt or Highland dress.

Haggle. Derived from the verb *hack*.

HOME THOUGHTS, FROM THE SEA

Written on the occasion of a voyage from England to Italy in 1838. As the vessel passes the south-west coast of Portugal and Spain, Cape St. Vincent, Cadiz, and Trafalgar are seen in turn, and as darkness is coming on, Gibraltar rises dimly in the distance. The poem expresses Browning's feelings as he calls to memory the great victories of England that are connected with these historic scenes.

PAGE 24.—*Cape St. Vincent.* A cape at the south-west extremity of Portugal. In 1709 Admiral Jervis, with a British fleet of fifteen vessels, defeated a Spanish fleet of twenty-seven vessels.

Reeking. We often speak of blood as reeking, that is, steaming (Ger. *rauchen*, to smoke). So here the sunset is spoken of, also, as reeking because it is red like blood.

Cadiz Bay. Off the south-west coast of Spain. Cadiz was sacked by the English fleet under Essex in 1596.

Bluish. The land was bluish when seen in the distance.

Full in face. Directly ahead of the vessel.

Trafalgar. Cape Trafalgar (accent on second syllable) on the south-west coast of Spain. At Trafalgar in 1805 Nelson defeated the combined fleets of France and Spain.

Dimmest North-east distance. After the vessel passed Trafalgar and turned to enter the straits, the rock of Gibraltar was seen dimly to the north-east. Consult a good map or atlas.

Dawned. Appeared dimly on the horizon.

Gibraltar. The fortress of Gibraltar came into the hands of the English in 1704. It was, later in the

century, successfully defended against a number of attacks.

Here and here. In the battles he has mentioned.

Say. The subject of *say* is the noun clause following.

"Here and here . . . pray." Any one who turns as I do, to praise God for England's victories and to pray for her continued greatness, cannot but ask himself the question, "How can I help England in return for what she has done for me?"

Jove's planet. The planet Jupiter. Perhaps the sight of "Jove's planet" suggests to the poet England's continued strength and glory.

Over Africa. To the south-east. Possibly the vessel has not yet passed Gibraltar, which he had only seen dimly in the distance as night came on.

THE QUEEN'S JUBILEE, 1897

Queen Victoria was crowned on June 28th, 1837. In June, 1887, she celebrated her golden jubilee, and in June, 1897, her diamond jubilee. This latter celebration has been described as a great "festival of the British Empire." The prime ministers of all the self-governing colonies were invited to London as guests of the British people, and troops from every British dependency were present at the celebration. The passage quoted from a speech of Sir Wilfrid Laurier describes only one feature of the ceremonies—the procession from Buckingham Palace to St. Paul's Cathedral.

PAGE 24.—*A Triumph.* In the Roman Empire a "triumph" was a celebration in honour of a victorious general who had triumphed over a foreign enemy. It took the form of a procession, in which the victor passed

through the streets attended by his lieutenants, musicians, priests, and soldiers, and followed by captives in chains.

PAGE 25.—*Her cortège* (cŏr-tāzh). Her train of attendants: here, those who formed part of the procession.

Mohammedans (or *Mahomedans*). Followers of Mohammed, or Mahomet, whose religious creed is contained in the *Koran*.

Buddhists (Bood-ists). Those who believe in the religious creed taught by Buddha, who lived in the sixth century. Buddhism is the religion of the majority of the natives of India.

The aged Sovereign. Queen Victoria was then seventy-eight years of age.

Every component part. Every part that helps to compose it.

This is the inspiration. The thought that a nation can endure only when its people enjoy freedom and justice.

DEAN SWIFT AND THE ERRAND BOY

Dean Swift. Jonathan Swift (1667-1745) was a celebrated clergyman and author. His best-known work is *Gulliver's Travels*. He became dean of St. Patrick's Cathedral in Dublin in the year 1714. In the Anglican and the Roman Catholic churches, a dean is an officer below the rank of a bishop, who performs certain duties relating to a cathedral.

Swift was a humorist, fond of criticising others and of saying sharp, witty things. In this case it is the boy who is the humorist.

Presents his compliments. Expresses his regard, or esteem, for you.

Half-a-crown. Worth about sixty cents of our money.

CANADA

This selection forms the latter half of *Canada*, by Charles G. D. Roberts. In the first half of the poem, the poet calls upon Canada to take her rightful place among the nations of the world. In the latter half of the poem, (the selection in the Reader) the poet wishes to show that not only has Canada defended herself in time of danger (in the war of 1812), but that Canadians are playing a part elsewhere (in the Egyptian Expedition). Canada, the poet asserts, has become a nation; her people are ready to play their part; the time has come for her to act rather than to dream.

This poem is full of patriotic fervour; and the teacher must try to awaken in the class something of the patriotic spirit and the pride in his country that moved the author to write the poem. It was written before the South African War, and many years before the Great War in which Canadian soldiers played so glorious a part.

PAGE 26.—*Montcalm and Wolfe*. See notes on *Wolfe at Quebec*.

Thy storied citadel. Thy fortress famed in history.

Attests . . . psalm. The poems (burning song and psalm) that speak of this fortress tell us that the heroes Wolfe and Montcalm died here. To attest is to bear witness, or to declare.

PAGE 27.—*Thou*. That is, Canada.

Queenston, Lundy's Lane, Chrysler's Farm, Chateauguay (Shă-tō-gāy). Places where battles were fought and victories won by the British and Canadians.

Whose the day? Who won the victory?

Soft Pacific slopes. "Soft" because of the milder climate of British Columbia.

Strange floods. The Yukon and the Mackenzie Rivers.

Acadia's chainless tide. The ocean that washes or chafes against the shores of Nova Scotia (Acadia); "chainless" indicates its mighty power.

Await thy call. They have not yet been roused to action; but they are ready.

Stranger lands. Foreign lands—perhaps the United States.

Beneath Egyptian sands. Canadians had taken part in the war in the Sudan, as boatmen, or voyageurs, in running the rapids.

Mystic Nile. For centuries the sources of the Nile remained undiscovered, and the river, worshipped by the natives, was an object of mystery. But Canadians helped to reveal its secrets. They have taken their part in the life of distant lands—but they have not realized the need for action in their own country.

WOLFE AT QUEBEC

In June, 1759, General Wolfe (with a force of 8,500 men) sailed up the St. Lawrence, with the intention of laying siege to Quebec. On approaching Quebec he found that the French had taken up their position on the north shore of the St. Lawrence between the St. Charles and the Montmorency Rivers, for a distance of seven or eight miles below the town. He accordingly anchored and landed his troops on the Island of Orleans just below the French camp, and took possession of the heights of the Montmorency on the mainland opposite. Towards the end of July an attack was made on the French position, but it was repulsed. Wolfe then took counsel with his generals, Murray, Townshend, and Moncton; and it was decided to divide the army, one half to remain at the Montmorency, while the other half went up the river

beyond Quebec in order to try to find a landing place so as to prevent supplies from reaching the town from Montreal. This plan was carried out; and during several weeks following, the whole shore of the mainland for some twenty miles above Quebec was reconnoitred in the hope of finding a place where troops could be landed. At length Wolfe, who had anxiously scanned every foot of the shore, discovered a narrow path up the face of the cliff at the point now known as Wolfe's Cove, some two miles above the town. The French, however, had placed a guard at the top of the path, and this seemed to preclude a landing here. But about one hundred and fifty yards below this path there was a spur of the cliff which Wolfe thought it might be possible to climb. Wolfe's plan was that a few agile men should scale this spur, attack the guard in the rear, disperse them, and thus make it possible for the main body of soldiers to ascend the path. This plan was carried out. The "forlorn hope" succeeded in scaling the spur, the post on the top of the cliff was taken, the troops swarmed up the path, and the first stage in Wolfe's plans was successfully completed.

PAGE 28.—*Wolfe's malady*. He suffered acutely from neuralgic attacks.

The disaster at Montmorenci. The defeat of the British forces who had attacked the French position between the St. Charles and the Montmorenci at the end of July.

As he repeated . . . Elegy. There is some doubt as to this. It was possibly during the afternoon, when reconnoitring the position, that Wolfe quoted these lines from the *Elegy*.

Had recently appeared. This is an error. The *Elegy* had been published nine years previously.

PAGE 29.—*Shadows.* Premonitions, forebodings.

Qui vive? Who goes there? (Kē-vēv).

La France. France (literally "*The France*").

A captain. A young man named Simon Fraser, who had served in Holland and who spoke French fluently.

Down the river. From Montreal.

A convoy from Bougainville. Bougainville (Bō-gān-vīl) was the officer in charge of the French post at Cap Rouge (Roozh), nine miles above Quebec. It was his duty to forward supplies from Montreal and Three Rivers to Quebec, and also to guard the north shore of the river against attack. A convoy consists of goods being conveyed, together with the armed force which is sent to protect them.

PAGE 30.—*A French guard.* The guard consisted of one hundred men; but Vergor, their commander, did not keep strict watch, and he had allowed a number of his men to go to their homes to help with the harvesting.

A little below the spot. Wolfe intentionally led his men to the spur below the path. It was of this steep spur, not of the path, that Wolfe made the remark. The path could, of course, be climbed.

Apparently the same. This is another error. See preceding notes.

Eager climbers. Soldiers clambering up the path gave support to those that had already climbed the spur. They joined forces and pursued the guard through the cornfields.

PAGE 31.—*His wide-extended camp.* With a front of seven miles.

From the ramparts . . . battle. This is improbable, as a ridge of higher ground lay between Wolfe's army and the outer walls of the city.

The Plains of Abraham. They took their name from

Abraham Martin, a pilot, who had owned the land in the early days of the colony, and who had been known as "Master Abraham."

Breathless . . . Montcalm. He was at the camp at Beaufort, to the east of the St. Charles, where he expected the main attack of the British.

The civil power. Vandreuil, the French Governor, had constantly placed obstacles in the way of Montcalm.

Disaffection. Disloyalty.

Their successful temerity. Their bold plan, which had succeeded.

PAGE 32.—*The hardy levies of the provinces.* Troops from the New England colonies on the Atlantic.

PAGE 33.—*Resolved into a mob.* The battalions were no longer bodies of men acting together; but they had been broken up, and were now made up of men who were beyond the control of their officers.

PAGE 35.—*The grenadiers of Louisburg.* The regiments known as the grenadiers are distinguished by their bear-skin head-dress. Louisburg was an important fortress in Cape Breton, which changed hands many times during the struggles between the French and the English. There is now only a small fishing village beside the ruins of the fort.

PAGE 36.—*To cut off their retreat from the bridge.* To prevent them from recrossing the St. Charles to the main French camp.

PRAYER

This passage occurs in the poem entitled *Morte D'Arthur* (The Death of Arthur) King Arthur, who has been sorely wounded in battle, is taking leave of Sir Bedivere, the last of his knights, and asks him to pray for his soul. He then speaks these words.

PAGE 36.—*Wherefore.* For this reason; because of this.
Like a fountain. Never ceasing.

Nourish a blind life. They are “blind” because they cannot reason. They act only on instinct.

By gold chains. Every prayer being a chain to bind us to God.

THE WOUNDED GULL

This poem teaches a lesson of courage in the face of danger.

PAGE 37.—*Salt savours.* The taste of salt.

Samphire. A plant growing along the sea-shore.

PAGE 38.—*Mortal dread.* Dread of death.

The leaguered wave. This probably means the beleaguering wave; but this use of the word *leaguered* is not very satisfactory. A leaguer is a camp of soldiers besieging a city. Here, the waves besiege or surround the wounded gull.

SCROOGE'S CHRISTMAS

A *Christmas Carol*, from which this selection is taken, is the best of all Christmas stories. Every pupil should read it.

PAGE 39.—*The Spirits . . . within me.* His memories of his youth, with its fancies, its affections, and its joys; the clear knowledge of his present sordid self; and especially the thought of the possibilities of making amends to humanity for his selfishness, all these would henceforth direct his life and conduct.

Jacob Marley. His former partner in the firm of Scrooge and Marley. Marley had been dead for seven years, but his ghost had appeared to Scrooge to warn him

of the consequences of the hard and selfish life he was living.

For this. For this change of heart.

Answer to his call. Make itself heard when he wished to speak.

They are not torn down. He had dreamed that the bed-curtains had been torn down by his charwoman and sold to a second-hand dealer.

PAGE 40.—*Making them . . . extravagance.* Making them take part in all these unusual actions.

Making . . . stockings. Twisting himself into unusual shapes in pulling on his stockings. Laocoon (lā-ōk-ō-ōn) was a priest of Apollo at Troy, who, with his two sons, was strangled and bitten to death by serpents. A famous group of statuary at the Vatican represents Laocoon and his sons writhing in their struggle with the serpents.

PAGE 41.—*Transports.* Outbursts of joy.

What's to-day? What day is this?

PAGE 42.—*I haven't missed it.* Scrooge was afraid that Christmas might have come and gone while he was asleep.

My buck. My fine fellow.

Walk-er. A slang word expressing surprise or incredulity.

PAGE 43.—*Bob Cratchit.* Scrooge's poor and ill-used clerk. Tiny Tim was his crippled child.

Joe Miller. The author of a famous book of jests and stories.

I shall love it as long as I live. When Scrooge returned from his dinner in the tavern on Christmas eve, he fancied he saw in the knocker the face of his dead partner, Jacob Marley. This was the beginning of the series of visions

which brought about a change of heart in Scrooge; and so he feels a certain affection for the knocker.

PAGE 44.—*Camden Town*. The part of London where Bob Cratchit lived.

PAGE 45.—*Upstairs*. To the drawing-room.

PAGE 46.—*Let him in!* Scrooge had the day before refused the hearty invitation of his nephew to have Christmas dinner with them.

Topper. A bachelor who was in love with one of the sisters of Scrooge's niece.

PAGE 47.—*The Tank*. The small outer office in which Bob Cratchit worked. The name suggests a small, cramped, gloomy room.

PAGE 48.—*In the court*. In the court-yard.

A strait-waistcoat. A strong tight-fitting jacket which is placed about the bodies of people who are violently insane, in order to prevent them from using their arms.

Bishop. A beverage composed of wine, the juice of oranges or lemons, and sugar.

PAGE 49.—*Spirits*. A pun on the word.

MOUNTAIN TORRENTS

This passage forms part of the *Hymn before Sunrise in the Vale of Chamouni*. Chamouni (Sham'-ō-nē) is a valley of the Alps in south-eastern France. It is about twelve miles long and half a mile wide, and its eastern side is formed by Mont Blanc (Blōnk) (White Mountain) and other mountains belonging to the same range. Through the valley flows the river Arve (Ār'-vă), which with its tributary, the Arveiron (Ar-vay'-ron), rises at the foot of Mont Blanc. Besides these two rivers there are five other torrents which rush down the face of the mountain. The sides of the mountain are covered with glaciers, one

of which (the Mer de Glace (gläss) or "sea of ice"), is among the largest in the Alps. The glaciers extend into the valley close to the cultivated fields, and beautiful blue flowers (gentians) are found growing close to the ice and snow.

The language of the poem is intended to express the poet's feeling of the sublimity of the scene. The words and phrases picture a very impressive and awe-inspiring scene.

PAGE 49.—*For ever shattered.* The streams are being shattered for ever, but they never change.

Here let the billows stiffen. Here let the water become frozen and cease flowing.

PAGE 50.—*Glorious as the gates of Heaven.* "And the twelve gates were twelve pearls." Rev. XXI, 21.

Their perilous fall. When they descend in the form of an avalanche, bringing peril to those in the valley below.

DEFEAT OF THE ARMADA

Notice the crisp, clear, forcible sentences and the well-constructed, well-rounded paragraphs in this selection.

In July of the year 1588, the Spanish Armada, consisting of sixty-four great galleons and upwards of eighty other vessels, appeared off the coast of Cornwall. They had set out from Spain with the intention of attacking the English fleet, which lay in Plymouth harbour. But at the last moment they decided not to make the attack, but to sail for Calais (kă-lă) or Dunkirk. On the English Channel, near Dunkirk, the Duke of Parma had assembled a large army with which to invade England; and the Spanish fleet received orders to protect them as they crossed the Channel. When the English

learned of the Spanish change of plan, they worked their way out of Plymouth Sound, and in a short time they came up with the Armada. They hung on the rear of the Spanish fleet, and during the next few days a running fight took place, in which the Spaniards lost several vessels; but at length, eight days after they had first been sighted off Cornwall, they anchored in front of Calais. But the English gave them no rest. The following night, July 29th, they sent five ships in among the close-packed Spanish galleons. The Spanish ships were thrown into a panic, and in confusion they cut their cables and made for the open channel. The next morning, having in the meantime reassembled their scattered vessels, they were sighted off the French coast at Gravelines (Gräv-lën), a little beyond Dunkirk, and here the great fight took place.

PAGE 51.—*For the weather-gage.* To get the advantage of the wind, that is, to get between the enemy and the wind.

Drake. Sir Francis Drake (1540-1596), the famous English navigator, commanded one of the divisions of the English fleet.

Not for. Related to *chance* in the preceding line.

Philip. Philip II of Spain (1527-1598).

Galleons. Large war ships, each carrying at least twenty guns; connected with the word "galley."

Two points nearer to the wind. The divisions of the mariner's compass are known as "points." A vessel lies near to the wind when it is sailing almost directly in face of it.

At cable's length. A cable or ship's rope is from 600 to 800 feet in length.

PAGE 52.—*Cataracts.* What idea is expressed by this word?

The Duke. The Duke of Medina-Sidonia, who was in command of the Armada.

Showed the white feather. Displayed cowardice. Certain birds have white tail feathers, which are seen as they fly away from you; hence to show the white feather means to run away, to prove a coward.

Poltroonery. Cowardice.

Standard. Flag.

PAGE 53.—Oquedo (Ō-kā-dō).

De Leyva (dē-lāy-vă).

Struck her colours. Lowered her flag, surrendered.

Bowsprit. A spar projecting from the bow of the boat, to support a sail.

PAGE 54.—*Scupper-holes.* Openings in the side of the ship at the level of the deck, to carry off the water.

Howard. Lord Howard, the commander of the English fleet.

From above. From Heaven; divine help.

Castile. Spain.

Their thrifty mistress. Queen Elizabeth; thrifty because of the economy in ammunition which prevented them from completely destroying the enemy.

MIRIAM'S SONG

The story of the escape of the Children of Israel from the Egyptians when the hosts of Pharaoh were drowned in the Red Sea is told in the fourteenth chapter of *Exodus*. The first part of the next chapter is the song of rejoicing sung by Moses and the Children of Israel when their enemies are overthrown. The men sang this song, and Miriam "answered them" with this chorus or refrain:

"Sing ye to the Lord, for he hath triumphed glori-

ously; the horse and his rider hath he thrown into the sea." (See *Exodus* xv, 20, 21.)

PAGE 55.—*Miriam*. Described in *Exodus* as "the prophetess, the sister of Aaron."

Timbrel. Tambourine.

Egypt's dark sea. The Red Sea.

Splendid. Shining in their brightly polished armour and weapons.

His breath. Here, the "strong east wind."

His pillar of glory. The pillar of fire which gave light to the Children of Israel as they journeyed by night.

THE DESTRUCTION OF SENNACHERIB

Assyria was a powerful kingdom of Asia Minor, lying between the Tigris and the Euphrates in the country which is now known as Mesopotamia or Iraq. Sennacherib (Sě-nāk-e-řib), King of Assyria, reigned from 705 to 681 B.C. In 701 B.C. he undertook an expedition against the kingdom of Judah, of which Hezekiah was then king; but his army of 185,000 men was destroyed as described in *II Kings*, xix.

PAGE 56.—*Cohorts*. The divisions of his army; his battalions.

Galilee. The sea of Galilee, in Palestine.

PAGE 57.—*Ashur*. The Hebrew name for Assyria.

The idols are broke. The Assyrians blame their gods for their defeat, and in their anger they destroy their idols.

Baal. The sun-god of the Assyrians.

THE LARK AT THE DIGGINGS

This extract is taken from Charles Reade's novel *It is Never Too Late to Mend*, and is one of the most

• moving passages in English prose. See the reference to it in the introduction to the Manual on Literature.

The scene is laid in Australia after the outbreak of the gold fever in 1857. George Fielding and Tom Robinson had known each other in England. Fielding had gone to Australia to engage in sheep-farming, but had failed. Just when his fortunes were at their lowest ebb, Robinson, who had recently come to Australia, sought him out. Shortly afterwards the two friends discovered gold, and soon the district in which they found it was a busy mining camp. One Sunday afternoon Fielding proposed to Robinson that they should go for a walk in order that he might "show him a lark." "A lark" is a slang expression for "a frolic," or "a bit of sport," and Robinson thought that this was what Fielding meant. But it turned out that the "lark" was an English skylark.

PAGE 58.—*Squatter*. In Australia a squatter is one who leases government land, usually for the purpose of stock-raising.

Furze-bush. A prickly shrub common in England.

Consistency. Everything was in keeping; there was nothing that seemed out of place.

Diggers. Miners.

A gigantic cage. So as to give the bird as much freedom as possible.

PAGE 59.—*Confounded*. Amazed, bewildered.

Sotto voce (sot-to vo-ce). In an undertone; in a low voice.

PAGE 60.—*Dulce domum* (dul-ce do-mum)! Sweet home!

They were full of oaths. The reference is to the miners.

PAGE 61.—*Song-shine*. A word coined in imitation of *sunshine*.

SIR PATRICK SPENS

During the Middle Ages there were no printed books, and few people could read or write. There existed, however, among the common people, many stories in verse form, which were known as *ballads*. These stories were not written down, but were passed from mouth to mouth, and many of them were sung by minstrels who wandered from place to place. They were, for the most part, stories of adventure in love and war, and they were told in such a way as to appeal to the common people who heard them. The language was simple but picturesque; the verse was rough and unpolished; and the story contained no unnecessary details. *Sir Patrick Spens* (Spence) is one of the finest of these old ballads.

It is not known whether the ballad of *Sir Patrick Spens* has any historical basis or not; but it may possibly relate to one or other of the two following incidents in Scottish history: (1) In 1281 Margaret, the daughter of Alexander III of Scotland, was married to Eric, king of Norway. A large number of the Scottish nobles accompanied her to her new home in Norway (brought her home); but on the return voyage many of them were drowned. (2) In 1286 the infant daughter of Margaret and Eric ("the king's daughter of Norway") fell heir to the Scottish throne, and a company of Scottish nobles were sent to Norway to "bring her hame"; but she is said to have perished in a storm. In any case, no "skipper" by the name of Sir Patrick Spens is known to history.

PAGE 62.—*Dunfermline*. A town in Fife, sixteen miles from Edinburgh. It was the chief residence of the Scottish Kings from the twelfth to the sixteenth century.

Skeely. Skilful.

Braid. Either a letter written on a broad (braid) sheet, or an open letter.

Maun. Must.

Faem. Foam; hence, sea.

PAGE 63.—*They hadna been a week . . . but twae.* They had not been more than two weeks in Norway (a week except, or beyond, two).

Queenis fee. Queen's wealth.

PAGE 64.—*Gane.* (Will) serve. "Gane" is another form of *gain*.

Half-fou. Half-bushel.

Goud. Gold.

Alake. Alack, alas.

I saw the new moon . . . arm. Ordinarily the only portion of the moon's surface that is visible to us is that part on which the sun is directly shining. But under certain atmospheric conditions we can see the remainder of the moon's disk outlined faintly with light reflected from the earth. This phenomenon is said to be a sign of storm.

Lift. Air, sky.

Gurly. Stormy.

Lap. Leaped; that is, snapped.

PAGE 65.—*Twine.* Coarse linen cloth.

Wap. Wrap tightly.

Laith. Loath.

PAGE 66.—*Lang or.* Long before.

Wat. Wet (past tense).

Aboon. Above.

Gowd kaims. Gold combs.

Aberdour. A small port on the Firth of Forth, in Fifeshire, Scotland.

THE ROMANCE OF MARQUIS WHEAT

PAGE 67.—*Fall wheat or spring wheat.* Fall wheat is sown in September or early in October and is harvested in the summer following. Spring wheat is sown in April or early in May.

Rusted. Rust is a fungus growth which forms reddish-brown spots on the leaves and stalks of the plant, and ruins the wheat crop.

PAGE 68.—*Galicia.* Formerly a part of Poland; but when Poland lost its independence in 1772, Galicia became a province of Austria. At the close of the Great War in 1919, the greater part of it was restored to Poland and the remaining portion became part of the newly-formed republic of Ukraine.

PAGE 70.—*Dr. William Saunders.* A distinguished Canadian scientist. He was appointed director of the Dominion Experimental Farm at Ottawa when it was first established in the year 1881.

PAGE 72.—*Gluten.* The gluey part of the wheat—the part that remains after flour has been washed in water. It is the gluten that makes bread nutritious.

One of the children of this family. That is, it was one of the grains of wheat that were produced by “crossing” Red Fife with Hard Red Calcutta.

PAGE 73.—*Verily, verily, etc.* *St. John*, XII, 24.

CHRISTMAS

PAGE 74.—*Galilee.* The name of a Roman province which included that part of Palestine in which the boyhood of Christ was passed.

Mount Lebanon. A range of mountains separating Syria from Palestine.

Marlborough. A town in Wiltshire, England.

Downs. Low grassy hills.

Golgotha (Göl'gō-thă). The place near Jerusalem where Jesus was crucified.

THE MAN WHO SINGS

PAGE 75.—*Who follow . . . sullenness.* Who do the same kind of work, but who do not sing as they work.

The very stars . . . spheres. An allusion to the belief that the stars made music as they moved in their courses—music which our ears are unfitted to hear.

“There’s not the smallest orb which thou behold’st
But in his motion like an angel sings;
But whilst this muddy vesture of decay
Doth grossly close us in we cannot hear it.”

Its powers of endurance. In what it enables us to endure.

To be permanently useful. In order to be permanently useful.

A LION HUNT

PAGE 76.—*Uganda.* A native kingdom which forms part of British East Africa.

Eland. A species of antelope.

PAGE 77.—*The coolies.* The Hindu labourers. A coolie is an unskilled, hired labourer in India and China.

PAGE 80.—*Broadside on.* With their sides toward us.

ON THE GRASSHOPPER AND CRICKET

This sonnet was written by Keats in December, 1816, during one of his frequent visits at the home of Leigh

Hunt, who was then living in Hampstead, a suburb of London. In the course of the evening the two poets undertook, in friendly rivalry, to see who could produce the best poem on the Grasshopper and the Cricket, in a given time. This sonnet was Keats's contribution.

PAGE 81.—*He takes the lead in summer luxury.* He enjoys the summer to the full, for "he has never done with his delights," and his voice is heard even at the hottest time of day.

From the stove, etc. In old English houses fireplaces were more common than stoves; and the word "stove" was loosely used in speaking of a room heated by a fireplace. Crickets, attracted by the heat, often found their way into these rooms, and as the room became warmer their song became louder and more cheerful.

And seems to one . . . hills. That is to say, there is the same cheerful note in the music of winter and of summer. If the grasshopper's voice is "poetry," so also is the cricket's.

THE FALLS OF NIAGARA

PAGE 82.—*Tremulously thrilled.* The sound made the earth vibrate so that it trembled.

Kindled a flush . . . like fire. The expectation of seeing the Falls, the sound of which he heard, made his heart beat faster.

Which dwarfs . . . power. Which makes all of man's display of power seem small.

Nature's holiest temple. A place to worship Nature.

PAGE 83.—*Thy face.* The face of the waterfall.

Signatures. Here, distinguishing signs or tokens.

Mortal. Human.

THE CRUSADER AND THE SARACEN

This selection is taken from the opening chapter of *The Talisman*, a novel by Sir Walter Scott. The events of the story are supposed to have taken place in the reign of King Richard I, "the Lion-hearted," during the Third Crusade to the Holy Land, in which Richard took part. The encounter between the Crusader and the Saracen takes place in the Syrian desert within sight of the Dead Sea. The Crusader, who is known throughout the story as Sir Kenneth, is a Scottish knight who is on a mission to the hermit Theodoric, who dwells in the desert. He carries a pass from the Saladin, but disdains to show it to his antagonist. In the latter part of the story it turns out that Sir Kenneth is none other than Prince David, the Earl of Huntingdon, and heir to the Scottish throne, who has been held as a hostage in the English court. He is described in this passage as the Knight of the Couchant Leopard, because of the device on his shield—a crouching leopard (*couchant* means crouching, or lying down).

The Saracen, who is known throughout the story as the Emir Skeerkopf, is none other than the Saladin himself, in disguise.

PAGE 83.—*Caftan*. An undercoat with long sleeves and sash.

Saracen. Properly speaking, an Arab, but the name was loosely applied to all those against whom the Crusaders fought.

Crusader. The Crusades were expeditions undertaken for the purpose of rescuing the Holy Sepulchre at Jerusalem from the Saracens.

Infidel. An unbeliever; here, the Saracen.

Barb. A species of horse, noted for its speed and endurance, which was introduced from Barbary.

PAGE 84.—*In rest.* In the support attached to the armour for the purpose of holding the lance steady, so that the rider was able to manage the lance with one hand, merely guiding the point.

By the inflection of the body. By bending the body to one side or the other.

Buckler. Shield.

PAGE 85.—*Heron.* A long-necked, long-legged, wading-bird.

PAGE 86.—*This illusory warfare.* It was not real warfare; it was just a pretence.

Mace. A long-handled hammer with a spiked ball for a head.

Saddle-bow. The pommel or front arch of the saddle.

Emir (Ā-meer). A Mohammedan prince or chieftain.

PAGE 87.—*Missile weapons.* Weapons to be thrown.

Address. Skill.

His harness. His armour.

PAGE 88.—*The Moslem.* The Mohammedan.

Lingua Franca. A mixture of Italian, Arabic, Turkish, and Greek.

The Prophet. Mahomet or Mohammed or Mahommed.

Nazarene. A follower of Jesus of Nazareth.

The cross of my sword. The hilt of the sword which took the form of a cross.

PAGE 89.—*Mahommed.* Another spelling of Mahomet.

Allah. The Mahommedan name for God.

STORM IN THE ALPS

PAGE 90.—*Jura.* A mountain chain between France and Switzerland.

Thy fierce and far delight. The night is spoken of as a

person who fiercely delights in the storm which rages far and wide.

A phosphoric sea. As if covered with phosphorus which gleams in the darkness.

The glee of the loud hills shakes, etc. The hills shake in their glee with mirth that is heard among these mountains. This is the poet's way of describing the peals of thunder which shake the hills as if there were an earthquake.

THOU MUST BE TRUE THYSELF

In this song the poet says that we cannot influence others unless we ourselves are sincere. We cannot touch the hearts of other people unless our own feelings are moved.

PAGE 91.—*It needs . . . full speech.* We do not speak freely and convincingly unless we are carried away by our own feelings.

The world's famine. The world is in need of thoughtful men and women.

A great and noble creed. We shall show by our lives what our beliefs are.

WORK AND WAGES

This passage is taken from the essay on "Work" which forms part of *The Crown of Wild Olives*, by John Ruskin.

PAGE 91.—*Who would fain . . . lives.* Whose only aim in life is to make money.

Cowardly. Because they are afraid to undertake anything for which they think they may not be paid.

Physically impossible. If he is a brave and thoughtful

man, he cannot use his brain or his body merely for making money.

PAGE 92.—*Pew-rents*. The money for the clergyman's salary is sometimes raised by the rental of the pews in the church.

PAGE 93.—*Distinction between life and death*. A man who lives only for money is spiritually dead; he cannot rise to higher levels.

Serve two masters. See *St. Matthew* VI, 24: "No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon."

The least erected fiend that fell. Ruskin is quoting from the description of Mammon, the God of Riches, contained in Milton's *Paradise Lost*, *Book I*.

Fee first—you are the Fiend's. There is perhaps a pun on *Fee* and *Fiend*.

Him who has on His vesture, etc. A reference to *Revelation* XIX, 16: "And he hath on his vesture and on his thigh a name written, KING OF KINGS, AND LORD OF LORDS."

Perfect freedom. Since the man who serves God is bound always to do what is right, he never has to struggle between right and wrong.

UNTRODDEN WAYS

In this poem the writer gives an illustration of the fact that we are prone to envy the lot of other people about whose troubles and difficulties we know very little. The ploughman envies the travellers in the train that "thunders by," who are being carried away into some enchanted land where there is no dull round of tedious work for them to do. The tired people in the train envy

the ploughman, whose life among the hills seems to them to be a "perpetual holiday." The last stanza sums up the thought of the poem.

PAGE 94.—*His balmy dreams.* "Balmy," soothing and refreshing.

Dim. In contrast with the freshness and brightness of the morning.

PAGE 95.—*Life thrills keen to sight and sound.* The sights and sounds of the "enchanted land" in which they live thrill them keenly.

Touched by fancy's glow. The imagination makes them seem brighter than they really are.

THE FIRST PLOUGHING

This poem is full of the freshness and life of an early spring morning, and it should be read with spirit.

PAGE 95.—*Calls the crow.* Why not "the crow calls"?

Under the hill. The farmhouse is in the valley, but the birds are calling to the farmer to come up to "the high south field" which is warm and dry.

Don't wait . . . daffodil. The dandelions and daffodils do not flower until the end of April or the beginning of May.

PAGE 96.—*Cheeps the flycatcher.* There are several common kinds of flycatcher—the phoebe, the pewee, the kingbird, and others. The phoebe is the earliest flycatcher to return.

Ephemera. The May-flies, called "ephemera" because they live only a single day. The young of the May-flies live in water, from which they emerge as winged insects.

Gossamer. Spider's web, ready to catch flies.

The high-hole. The flicker, a species of woodpecker, whose loud call is one of the familiar sounds of early spring.

The coulter. The steel blade which cuts the sod.

The share. The metal point of the plough.

Drifts furtively down. The crow is cunning and does not wish to attract attention.

The young noon. The noon of a day in early April when the sun is not yet warm.

THE ARCHERY CONTEST

Ivanhoe, from which this passage is taken, is a story of the time of King Richard I, "the Lion-hearted." Richard, who had gone on a Crusade to the Holy Land, had fallen into the hands of the Duke of Austria, who kept him in captivity; and in the meantime his place at home was taken by his brother, Prince John, who afterwards became King. At the time of the opening of the story a great tournament was held at Ashby, at which Prince John and some of the most powerful of his nobles, were present. In the midst of the tournament, as a result of a warning he had received, Prince John determined to break off the sports, but his chief adviser, Waldemar Fitzurse, urged him to permit the archers to try their skill, so as to keep the common people in good humour.

Now it happened that on the previous day an English bowman who went by the name of Locksley had given offence to Prince John, and in answer to the Prince's taunts he had declared his willingness to put his skill to the test in the archery contest. Locksley was—although the Prince did not know it—none other than the famous outlaw, Robin Hood, who had come to the tournament in disguise. He is described in the story as "a stout,

well-set yeoman, arrayed in Lincoln green, having twelve arrows stuck in his belt, with a baldric and badge of silver, and a bow of six feet in length in his hand; and a countenance which his constant exposure to weather had rendered brown as a hazel-nut."

PAGE 97.—*Yeomanlike*. With steadiness; like a yeoman. The common meaning of yeoman is "a farmer"; but the word is also used in speaking of attendants in the service of a nobleman.

Forester. A game-keeper.

Malvoisin (Măl-vwă-zăn') One of the Norman barons favoured by Prince John.

Sith it be no better. Since there is nothing better for me to do.

The bugle. The prize was to be a bugle-horn mounted with silver.

Long bow. The hand-bow as distinguished from the cross-bow.

PAGE 98.—*That had been*. That would have been.

Runagate. Vagabond; worthless fellow. The word is a corruption of *renegade*.

PAGE 99.—*An*. If.

Generation. Those who were descended from him.

Mend. Improve upon.

The lists. The field of tournament.

PAGE 100.—*King Arthur's round table*. King Arthur was a semi-legendary king of the ancient Britons. According to legend, his knights sat in council at a great round table so that none of them might occupy a place of greater honour than the others.

Give him the bucklers. Yield to him. A buckler is, literally, a shield.

Jerkin. A jacket, or short coat.

PAGE 101.—*Sirrah*. Used in addressing an inferior in order to express contempt.

Nobles. A noble was an old English coin.

Take livery. Wear my uniform to show that you are in my service.

IN NOVEMBER

This picture in black and white is one often seen on a gray November afternoon. Though sober and subdued, it is not unpleasant. The snow makes the woods and fields more beautiful; and the woodman returning home and the ploughman at work in the field add life to the scene.

PAGE 102.—*In shouting file*. The drivers shout to one another as the carts follow each other in single file.

The thin fading stubbles. The stubble is not so bright in colour or so thick as it was early in the autumn.

The last ploughman. The other ploughmen have finished their ploughing for the season.

AUTUMN WOODS

This is a gorgeous picture of the woods in autumn; but there is a tinge of sadness in the poet's mood. He thinks that those mingled splendours are merely the forerunners of the gloomy days to come.

PAGE 103.—*Tresses*. Here, the leaves; ordinarily used in speaking of ringlets or braids of hair.

In purple. The coloured leaves.

That sends that gale. The air that is heated by the sun is pushed up by cooler, heavier air which flows in to take its place. *Gale* ordinarily means a strong breeze; but here the poet is speaking only of a light wind.

PAGE 104.—*Where now the solemn shade.* This is a question, "Where is now the solemn shade?"

Solemn. Because of the dimness and the silence.

Grateful. Agreeable. What is the ordinary meaning of this word?

Let in. Admitted.

The strange rays. They are strangers, because in the summer they are shut out by the leaves.

Late. Lately; a short time ago.

PAGE 105.—*Mad.* Unreasonable, carried away by their passions.

"GENTLEMEN, THE KING!"

This is a good example of a patriotic after-dinner speech.

PAGE 105.—"*Gentlemen, the King!*" These words are used when a toast to the King is proposed. This toast is not introduced, as are other toasts, by a speech; and, of course, there is no one to respond to the toast; but all those present rise and sing "God Save the King." Generally as they raise their glasses to drink, they cry "The King!" or "The King—God bless him."

Hassock. A cushion on which to kneel in church.

Suffolk. One of the counties in southern England.

PAGE 106.—*Sad-faced lady.* Queen Victoria.

My father was praying for her. The writer's father was an Anglican clergyman.

King of Kings, etc. These phrases are taken from the collect, or prayer, for the royal family in the prayer-book.

Her great little England. Although it is a small country, yet it is very great.

Endue her. Endow her; bestow upon her.

PAGE 107.—*Our night.* Our life, which is compared to the night because of its cares and sorrows.

Glebe. The land belonging to a parish church.

The croon. Why not "the sound"?

I find . . . childhood. My thoughts are still full of the same wonder as when I was a child.

Of Shakespeare's blood. Belonging to the same race as Shakespeare.

Alfred's lineage. That is, of Anglo-Saxon descent.

Welkin. The sky.

The anthem of the British. "God Save the King."

PAGE 108.—*The Royal Standard.* The flag which is the King's emblem.

Turquoise. A greenish-blue stone, so-called because it was brought originally from Turkey.

May-breathing. With the fragrance of the hawthorn (may).

Demi-paradise, . . . this other Eden. Quoted from the passage from Shakespeare on page 10 in the Reader.

Gracious pageantry. Procession of delightful things which each season brings with it.

Mirage. A mirage is the reflection of a piece of landscape or a scene with water, in the sky. The writer speaks of the memories of his childhood as a *mirage*, because he no longer sees the real scenes of childhood, but only a reflection of them.

"*This other Eden.*" Canada, which he compares to England, by quoting from Shakespeare.

With exaltation. With a spirit of elation.

The anthem. What is the difference between an anthem and a hymn or a song?

AFTON WATER

Afton Water is a small stream which flows into the river Firth in Ayrshire. It is probable, though not certain, that this song was addressed to Mary Campbell, Burns' "Highland Mary," to whom he was betrothed in the spring of 1786, the year in which the poem was written. It is true that Highland Mary did not live near Afton; but the song is a piece of poetical fancy, in which the poet represents himself as a shepherd living in a cottage on the banks of the stream.

PAGE 109.—*Mary's asleep.* Note that Mary is "slumbering," "asleep," "dreaming," not dead.

Stock-dove. A variety of wild pigeon.

Blackbirds. The European blackbird is a famous songster.

Den. A wooded hollow.

Lapwing. A bird of the plover family.

PAGE 110.—*Weeps over the lea.* The dew on the meadows.

Birk. Birch.

Cot. Cottage.

Wanton. Here, playfully, caressingly.

DAVID COPPERFIELD'S FIRST JOURNEY ALONE

This passage forms part of the fifth chapter of Dickens's novel, *David Copperfield*. In the first four chapters David gives an account of his early childhood, and tells of his ill-treatment by his step-father, Mr. Murdstone. The fifth chapter gives an account of his journey from Blunderstone Rookery, his home near Yarmouth, to the school near London to which Mr. Murdstone was sending him.

Yarmouth. A town in Norfolk, on the sea-coast.

PAGE 111.—*Show the coffee-room.* Conduct him to the coffee-room, the refreshment room in the inn.

A set of casters. A cruet-stand, with bottles for holding vinegar, pepper, salt, etc.

PAGE 112.—“*My eye!*” An exclamation of surprise.

Don't it. This is not good English. Correct it.

Choker. Cravat, neckerchief.

PAGE 115.—*Peggoty.* David's former nurse.

Did for him. A slang phrase meaning “killed him.”

PAGE 116.—*Whopping.* Thrashing, beating.

A seasonable diversion. Something different, that came in good time, to take my attention.

Diffidence. Timidity; a feeling of not knowing what use to make of it.

PAGE 117.—*Wittles.* Victuals.

Veneration. Respect for David.

Admiration. Here, wonder.

PAGE 118.—*Upon superior years.* Upon those who are older.

LOCHINVAR

Lochinvar is a stirring ballad which occurs in Scott's *Marmion*. See notes on *The Parting of Marmion and Douglas*.

The scene of the poem is in the neighbourhood of the Solway Firth, close to the border between England and Scotland.

PAGE 119.—*A laggard . . . war.* Compare this with the description of *Lochinvar*, in the preceding stanza.

PAGE 120.—*Love swells like the Solway*, etc. He means to say that, although he was once in love with the fair Ellen, he is so no longer. Love comes very quickly (like

the tide rushing into Solway Firth), but goes away just as quickly. Lochinvar was really still in love with Ellen. Why did he tell them that he was not?

Lead but one measure. Have just one dance.

PAGE 121.—*Galliard.* A lively dance.

Croup. The place on the horse's back behind the saddle.

Scaur. A precipitous bank or rock.

They'll have fleet steeds that follow. They'll have to have fleet steeds to keep up with us. See the second line of the poem.

COUNTRY LIFE IN CANADA IN THE "THIRTIES"

PAGE 122.—*Western Canada.* Ontario, or as it was then called, "Canada West."

The "Thirties." The years 1830-1840.

No lines of social division. No upper classes, or lower classes; no leisure classes, or working classes.

Enforced simplicity. Made them live simply.

Superfluities. Things that were over or above what were absolutely required; luxuries.

PAGE 123.—*Harmonium.* A kind of organ in use in early times.

Lucifer matches. Matches that ignite when struck on some rough surface. *Lucifer* literally means "light-bearer."

PAGE 125.—*Mould-boards.* The mould-board is the curved metal plate of a plough; the part by which the mould or furrow-slice is turned over.

Shares. The share is the metal tip of the plough.

Drags. A drag is a rough frame-work of heavy material which is dragged over a road or a rough field to smooth it.

Carded. Combed or dressed.

PAGE 126.—*Spindle.* The rod on which the thread is twisted in spinning.

PAGE 127.—*Spinnet.* A musical instrument with keys; a piano of a primitive kind.

AN INCIDENT OF THE FRENCH CAMP

In the year 1809 Napoleon declared war against the Archduke Charles of Austria, and in the course of the war the French captured Ratisbon, the chief town of Upper Bavaria. In this poem the story of the "incident" is told by one of the French soldiers who took part in the fight. The devotion of the private soldier is the central thought.

PAGE 128.—*The prone brow.* The brow jutting out.

Oppressive with its mind. The whole body seemed to be weighed down by the brow, which jutted out because of the unusual mind which it contained.

My plans that soar. My plans that are so ambitious.

Let once, etc. If only Lannes, the leader of the army, hesitates for a moment to scale the wall. Lannes was a distinguished field-marshal in the French army.

'Twixt the battery smokes. Between the clouds of smoke that rose from the cannon (the batteries) occupying different positions commanding the city.

PAGE 129.—*The Marshal.* Lannes, the field-marshal.

Your flag-bird flap his vans. Your banners with the eagle, the French emblem, flapping in the breeze. *His vans.* His wings.

To heart's desire. In the very place where we could have wished to place it.

When her bruised eaglet breathes. Because she knows that the eaglet is suffering with every breath.

The soldier's pride . . . quick. He had given all he could—his life—and it hurt him that Napoleon should think he had given less.

THE TWO PATHS

This passage forms part of the fourth chapter of *Proverbs*, verses 10 to 19. This arrangement is the one found in Moulton's *Modern Reader's Bible*.

PAGE 130.—*My son.* The teacher is addressing the learner, the one who is to profit by his advice.

When thou goest . . . stumble. The wise man who avoids evil is like one who walks on a broad road on which there are no obstacles over which he might stumble.

Straitened. Kept to a narrow path.

Their sleep . . . fall. They delight in leading others to do wrong.

They eat . . . violence. They live lives of wickedness and violence.

PAGE 131.—*Unto the perfect day.* Until the sun is at its brightest. The life of the righteous man becomes more and more perfect.

THE FIGHT WITH APOLLYON

In his journey from the City of Destruction to the Celestial City, Christian had to pass through the Valley of Humiliation. Here he met with a foul fiend named Apollyon (*Revelation* ix, 11), which means "A Destroyer." Apollyon tried to persuade him to return to the City of Destruction, and when Christian refused to do so, Apollyon "broke out into a grievous rage" and tried to prevent him from going forward.

Apollyon is described in *The Pilgrim's Progress* as

“a monster hideous to behold; he was clothed with scales, like a fish; he had wings like a dragon; and out of his body came fire and smoke, and his mouth was as the mouth of a lion.” In *Revelation* he is spoken of as “the angel of the bottomless pit.”

PAGE 131.—*My infernal den.* Hell, the mouth of which opened into this valley.

PAGE 132.—*Draw.* Draw his sword.

Fetching of. Dealing. In modern English we sometimes speak of “fetching a blow,” but we do not use the expression “fetching of.”

“*Rejoice not . . . rise.*” *Micah* VII, 8.

PAGE 133.—*Give back.* Retreat.

“*Nay in all . . . loved us.*” *Romans* VIII, 37.

The tree of life. The tree which God planted in the Garden of Eden, as a means of preserving man’s life and healing his diseases. See *Genesis* II, 9.

A VISION OF THE FUTURE

These lines form part of Tennyson’s *Locksley Hall*. The speaker is a young soldier who has returned to Locksley Hall, the home of his childhood; and he is recalling the dreams and ambitions of his boyhood, when he looked forward eagerly to the days to come and longed to play a part in the busy life of the world. In his “vision of the future” he foresaw the great development of aircraft, and pictures in imagination the scenes of the future when airships (or aeroplanes) would be used for commerce, and when battles would be fought in the air. When Tennyson wrote these lines the modern aeroplane had not been invented, and the fulfilment of his prophecy has been remarkable.

In his vision of the future the youth also sees that the time will come when a parliament of man will meet, and when all the nations will join in one great federation or league, who will make laws for the whole of mankind. This prophecy has also been fulfilled in a remarkable manner by the formation of the League of Nations, in which nearly all the nations of the earth have representatives. The formation of this league has made it possible for nations to settle disputes without going to war.

The trochaic metre, in which the accent falls on the first syllable of each foot, gives a life to the verse which is in harmony with the thought and feeling of the poet.

PAGE 134.—*Argosies*. Rich merchant ships. Why does the poet speak of them as “magic sails”?

Pilots. A pilot is, strictly speaking, a guide who directs the course of a vessel through some difficult channel. Here the pilot steers the airship through the gathering dusk.

A ghastly dew. A drizzle of blood.

PAGE 135.—*Far along . . . warm*. The line of battle is extended far along the heavens, where the whisper of the south wind is heard.

Whisper. The sound of the wind.

The thunderstorm. The battle—or perhaps a passing storm.

The common sense of most. The general good judgment or sense of most of the nations.

Kindly. Either, full of kindness and good-will, or in the older sense of *productive*.

Lapt. Kept at peace; literally, wrapped or folded, and hence, protected.

PROVIDENCE

These are the first two stanzas of a well-known hymn by the poet William Cowper. This hymn is said to have been written while the poet was in a state of extreme depression which shortly afterward developed into insanity.

PAGE 135.—*He plants . . . storm.* He uses the sea and even the storm to carry out his purposes. The poet probably has in mind the incidents mentioned in *St. Matthew* VIII, 23-26, when Jesus “rebuked the winds and the sea,” and *St. Matthew* XIV, 24 and 25, in which Jesus “went unto them (the disciples) walking on the sea.”

Deep in . . . will. The purposes of God are compared to the gold deep down in the mines which we cannot see.

Unfathomable. Hence, “mysterious.”

His sovereign will. His will, which is supreme.

MOSES' BARGAINS

In *The Vicar of Wakefield*, the vicar is a simple-hearted, credulous country parson, who, having lost his money, is forced to content himself with a small living in an out-of-the-way parish. His wife and daughters, who are more worldly-minded, are anxious to make some display in the eyes of their neighbours—of which the vicar disapproves. Moses, the second son, is anxious to display his learning and is always ready to take part in an argument. But in spite of his fancied shrewdness he is easily taken in—as this incident shows.

PAGE 136.—*It would be proper*, etc. This is the argument of the vicar's wife.

Carry single or double. Carry either one or two persons on horseback.

Nothing could prevail upon her. Why was she so determined that he should not go?

Stands out. Will not give in.

PAGE 137.—*Cocking his hat.* Pinning back the brim, so as to give it a smarter appearance.

A deal box. A box made of heavy wood.

Thunder and lightning. A dark gray or black cloth flecked with white.

Gosling green. Yellowish green.

Sell his hen, etc. Make a bad bargain. A hen that has been in the rain looks bedraggled, and does not sell well.

PAGE 138.—*Shagreen.* A rough leather made from the skin of certain fish.

PAGE 139.—*A murrain take such trumpery.* Plague take such trash. A murrain is an infectious disease among animals.

PAGE 140.—*A reverend-looking man.* The vicar is himself taken in a little later by the same rogue.

THE MAPLE

PAGE 141.—*Deepen the woodland gloom.* As the leaves come out more fully, the shadows in the woods become deeper.

Rehearse new speeches. The sounds made by the pine-boughs in the wind is different from what it was before.

Let who will sing. Let whoever wishes to do so, sing. In reading it is necessary to pause after *will*.

Linden. The basswood.

The locust-tree. A tree with fragrant white flowers and flat seed-pods. It is a native of America, but evidently was a new-comer in eastern Canada.

When pale, etc. A reference to the rose-tinted maple buds of early spring.

Sifted. When the light, broken by the foliage, falls upon the ground.

“CANADIANS—CANADIANS—
THAT’S ALL!”

For some days previous to April 22nd, 1915, a struggle had been taking place for the stretch of high ground known as Hill 60, three miles from Ypres. Then with April 22nd, there began what has since been called the Second Battle of Ypres, in which the Germans made a determined but unsuccessful effort to drive the allies out of Ypres. This battle was especially notable because in it the Germans made use, for the first time, of poisonous gas. It was first used against the Turcos, the French African troops, who held a section of the front line between the British and the Canadian forces. The Turcos fled, leaving a gap through which the Germans might have poured, had not the Canadians, contrary to German expectations, extended their position so as to close the gap until reinforcements should arrive. The story of this glorious action is told in this selection.

PAGE 142.—*Barrage fire.* A rain of bullets or shells concentrated on a certain part of the enemy’s line.

Turning the Canadian left wing. When the Turcos retreated, the Canadian left flank was exposed.

PAGE 143.—*Sector.* A section of the front line.

Field-skirmishing order. Positions in which the line is extended, with the men several paces apart.

PAGE 144.—*A bluff.* A pretence of strength.

PAGE 145.—*The appalling intensity of living.* They were going through so much in a very short time, there was so much crowded into each minute that it would fill one with fear to think of it.

Cloth Hall. A market where cloth is bought and sold, a magnificent building before its destruction.

A pall. Like a cloak or screen.

PAGE 146.—*Force-marched.* Marched under difficulties requiring a special exertion.

THE UNNAMED LAKE

The unnamed lake is a lake in the Laurentians, north of the city of Quebec.

PAGE 147.—*The silences of God.* The silent places where God seems to be present.

Wanton. Playful; unrestrained.

Set their throne. Established themselves.

PAGE 148.—*Heron.* A long-necked, long-legged wading-bird.

LIFE IN NORMAN ENGLAND

The first four paragraphs give an account of the strength of the Norman baron, the inaccessibility of his fortress, and his means of defence. What is the subject in each of the remaining paragraphs?

PAGE 149.—*The keep.* The stronghold of the castle.

Parapeted wall. A wall with a breastwork running along the top of the outer edge.

The moat. A wide and deep ditch which could be crossed by means of a drawbridge. The drawbridge could be raised at the approach of an enemy.

Portcullis. A heavy iron gate shod with downward pointing spikes, which was raised and lowered in grooves by means of pulleys.

But little of his work. Parse "but."

Like a vulture. The barons were often mere robbers, who seized every opportunity for plunder.

Oriels. Ornamental bay-windows, usually of stained glass, belonging to the Elizabethan period.

PAGE 150.—*Franklins.* Free men, as opposed to the serfs or churls of the period.

An English house. That of an English lord at the time of the Conquest.

Horn. Glass was not extensively used before the fifteenth century.

Spiked candlesticks. The spiked foot of the candlestick was thrust into the wood wherever convenience suggested.

Checkmated. In the game of chess a player is said to be checkmated when he cannot move his king without losing it. The object of the game is to checkmate your opponent.

PAGE 151.—*Draughts.* Checkers.

Bull-bait. Still a favourite Spanish amusement.

The lance. Tournaments which were a test of skill in the use of the lance.

Garlic. A kind of leek or onion.

PAGE 152.—*With a cross.* We still have our "hot cross buns" on Good Friday.

Rufus. William II, called Rufus, or The Red, on account of his complexion, second son and successor of William the Conqueror.

Gleeman. Minstrel, wandering singer.

Acquirements. Accomplishments; tricks he had been taught.

The fool. The professional clown or jester, who was a member of the household. He wore "patched" or motley-coloured garments, and was adorned with a fool's cap with bells.

PAGE 153.—*Mass-priest.* A priest whose rank entitled him to administer the communion.

The cloister. The monastic life.

Tilt. Joust. A sport in which opposing knights rode at full tilt against each other, armed with long, steel-shod lances with which each endeavoured to kill or unhorse his opponent.

Pagehood, squirehood. The knight had to serve first as page, then as squire, before being admitted to the honours of knighthood.

YE MARINERS OF ENGLAND

This poem was written in the winter of 1800-1801, while the poet was living in Germany. Britain was at this time fighting single-handed against Napoleon, who had made himself master of the greater part of Europe; and her greatest source of strength lay in her fleet. British victories at St. Vincent and at Camperdown (1797), and the destruction of the French fleet in Aboukir Bay in 1798, had given proof of Britain's strength at sea, but her greatest victories were still to come.

PAGE 154.—*Standard.* Flag.

Blake. Robert Blake (1599-1657) defeated the Dutch in the English Channel (1652), and won a decisive victory over the Spanish at Santa Cruz in 1657.

Nelson. *Ye Mariners of England* was written five years before Nelson's death, and this line originally read "Where Blake, the boast of freedom, fell." Nelson was killed in the Battle of Trafalgar in 1805.

To match another foe. At the time when this poem was written, Britain was threatened by Russia, Sweden, and Denmark, who had formed an alliance with France. In the Battle of the Baltic, fought on April 2nd, 1801, off Copenhagen, Nelson won a complete victory over the combined fleets of these countries.

Bulwarks. Walls or fortifications to protect her against her enemies.

PAGE 155.—*Her native oak.* Her ships made of oak.

Meteor flag. Meteors or shooting stars were formerly supposed to be a sign of coming disaster. Here, the flag is a sign of disaster to the fleet of the enemy.

Terrific burn. Blaze so brightly as to strike terror into the hearts of the enemy. This is a poetic way of saying that the power of the British fleet, as symbolized by her flag, shall be felt by her enemies.

Danger's troubled night, etc. War, with its threat of danger to Britain, is compared to a dark or stormy night; while peace is represented as a clear sky with stars shining brightly over the earth.

INSTRUCTION

This passage consists of verses from the fourth chapter of *Proverbs*.

PAGE 156.—*Exalt her.* Prize her.

Promote thee. Bring reward or advancement.

An ornament of grace. A pleasing ornament.

Keep thy heart . . . diligence. Be steadfast in your purposes.

The issues of life. Whatever brings life and prosperity to you.

Put away . . . mouth. Be careful of your speech;

do not say things that show a wayward, disobedient spirit.

Look right on. At the goal you wish to reach.

Let all . . . established. Follow a fixed purpose in life.

HOME THOUGHTS, FROM ABROAD

Browning lived most of his life in Italy; but as he tells us in one of his poems, he still cherished his love for England, so that, to quote his own words, "her name, a word of hers in a strange tongue makes my heart beat faster." Yet, strangely enough, among all his poems there is only one, "Home Thoughts, from Abroad," in which he describes a bit of English scenery. In 1838 Browning paid his first visit to Italy. While on board ship he wrote "Home Thoughts, from the Sea"; and it is supposed that during this voyage he also wrote the first part of "Home Thoughts, from Abroad," and that the poem was completed some time in May or June, during his stay in Italy.

There is no need to ask why the poem is so much admired. It is simple, it glows with feeling, and it represents a picture, or rather two pictures, of English scenes, which stand out before us with all the freshness and beauty of an early spring morning.

PAGE 157.—*Unaware.* Unexpectedly.

TO THE MEMORY OF THE FALLEN

Pericles (pěr-ĩ-clēs), a great Athenian statesman and orator, lived (490 B.C.-429 B.C.) during the period of the highest development of Athens. In 431 B.C. a great war broke out between Sparta and Athens. At the end of the

first year of the war, Pericles delivered a speech, known as the Funeral Oration, in memory of those who had fallen. From this oration the selection has been taken.

In the first paragraph, what three characteristics of a true patriot are mentioned?

PAGE 158.—*Which they collectively made.* Which they made when fighting as a body, in the army.

The whole earth . . . men. That is to say, their sepulchre or tomb is not the single spot where they are buried, but the whole earth, where they are remembered with honour wherever an "unwritten memorial" exists.

PAGE 159.—*Esteeming courage to be freedom.* Remembering that you cannot have freedom without courage.

Weigh too nicely. Consider too minutely.

AMONG THE CANADIAN MOUNTAINS

The first eight lines describe the wildness of the Canadian Rockies, changing into soft and dream-like restfulness of evening. The last six lines compare the feelings stirred in the writer by this scene with the feelings of mingled joy and pain awakened in her by a strain of gypsy music heard in Hungary.

PAGE 159.—*Titanic.* Gigantic. The Titans in Greek myth were giants who warred against Jove and tried to storm Mount Olympus, the abode of the gods.

Diaphanous. Transparent.

Our view dream-laden. When night came on our dreams helped to crowd out other views.

Lapsed to darkness and repose. Gradually began to vanish from sight as their place was taken by darkness and sleep.

And suddenly, etc. As the poet watched them fading

away, there came to her a feeling of mingled joy and pain—joy because they were so beautiful, pain that comes when beautiful things fade from our sight.

THE VISION OF MIRZAH

During the years 1711-1713, Joseph Addison, the author of *The Vision of Mirzah*, was editor of a periodical called *The Spectator*, which was published in London. Each number of *The Spectator* contained, in addition to items of news, an essay on some subject which was likely to be of interest to its readers. *The Vision of Mirzah* appeared on September 1st, 1711. In this essay Addison tries to give a picture, in the form of an allegory, of the uncertainty of human life. The picture which he draws of the stream of time, the bridge of life, the ocean of eternity, and the islands of the blessed, is so simple and the meaning of the allegory is so plain as to require little comment. The account of the writer's visit to Grand Cairo and of his finding of the oriental manuscripts is, of course, purely fictitious, and is merely the author's way of introducing his story.

PAGE 160.—*Mirzah*. A corruption of the Persian title, Emirzadeh, son of the prince.

Grand Cairo. The old capital of Egypt on the Nile, called "Grand" from the magnificence of its mosques and public buildings.

Oriental. What is the opposite term.

The moon. The month.

Bagdat. Or Baghdad; a city of Turkey in Asia, situated on the Tigris River. It was once the chief city of the Moslems and the centre of culture and learning.

Profound contemplation. Deep meditation.

Vanity. Hollowness, emptiness.

Habit. Dress.

PAGE 161.—*Secret raptures.* Delight which was not expressed in words.

Genius. A good or evil spirit which serves or plagues those that it attends; also sometimes, as here, the particular spirit of a place. Arabian tales are full of the doings of the genii.

When he had raised my thoughts . . . to taste. When he had put me by his music into the proper frame of mind to enjoy his conversation.

Astonished. Literally, thunderstruck.

PAGE 162.—*Affability.* Readiness to have me speak with him.

Familiarized him to my imagination. Made me think of him as a familiar friend.

Vale of Misery. This troublesome world.

Consummation. End, completion, close.

PAGE 163.—*Threescore and ten.* So the years of human life are given in *Psalm xc*, 10.

A thousand arches. Human life is represented as having been much longer before the "flood." Methusaleh is said to have lived nearly one thousand years.

I now beheld it. In which I now beheld it.

Trap-doors. These represent sudden, unexpected death.

But they fell . . . them. Criticise this usage; "but" here equals "than."

Very thick at the entrance. A reference to the large number of children who die in early infancy.

PAGE 164.—*Hobbling march.* Dragging out an enfeebled existence.

Catching at everything. Reluctant to leave life in the midst of their pleasures.

Some were looking up. The paragraph alludes to philosophers, poets, statesmen, etc.

Speculation. Meditation.

In this confusion of objects. This paragraph illustrates death by violence.

Little winged boys. Cupids.

Scymetars (modern spelling *scimitar*, or *scimiters*).
Curved swords.

PAGE 165.—*Prospect.* View.

Vultures, etc. Birds of prey which feed on dead bodies.

The Genius, being moved, etc. Up to this point the Genius had been merely illustrating the view reached by Mirzah in his musings. He now proceeded to correct these views by presenting the other side of the picture.

PAGE 166.—*Seats.* Abodes.

PAGE 167.—*Relishes.* Tastes.

Accommodated to. Made suitable for.

PAGE 168.—*Rock of adamant.* The barriers lying between Heaven and Hell. *Adamant* literally means unbreakable, everlasting; it is related to the word "diamond."

FORBEARANCE

To forbear is to hold back or to refrain from some action—to refrain from destroying birds and flowers, to refrain from indulging the appetite, to refrain from harbouring suspicion, to refrain even from words of praise when they might embarrass the person to whom they are addressed.

PAGE 168.—*Pulse.* Beans, peas, or other plants that are known as legumes. Here, simple herbs from the garden.

A high behaviour. Noble or worthy conduct.

More nobly to repay. It is sometimes better to maintain a respectful silence than to make a show of appreciation or gratitude.

A FANCY FROM FONTENELLE

Fontenelle was a French poet of the eighteenth century—a writer of light verse and fanciful prose. In his title the poet tells us that he has borrowed the fanciful idea of the poem from Fontenelle and has woven it into his own verse. The thought of the poem is that even the most beautiful things last only a little while.

PAGE 169.—*Slipped her bud.* Opened out, bloomed.

The blown rose. The rose that had come to full bloom.

A random rhyme. This is only a bit of light verse.

THE UNITED EMPIRE LOYALISTS

PAGE 170.—*Inaugurated.* Began to act upon. This use of the word is not quite proper; strictly speaking, to inaugurate is to induct into office or to set in motion.

Declaration of Independence. Signed July 4th, 1776.

The mother country. Great Britain.

Upper Canada. Now the province of Ontario. It was formerly called Upper Canada because it lay nearer to the upper waters of the St. Lawrence and Ottawa Rivers than did Quebec (or Lower Canada).

The War of Independence. It came to a close in 1783.

The British Commander of New York. Sir Guy Carleton.

The great river. The St. Lawrence.

PAGE 171.—*Sorel.* On the south shore of the St. Lawrence at the head of Lake St. Peter.

The military highway. From the Hudson River to Lake Champlain and Lake George and thence to the St. Lawrence.

PAGE 172.—*The portage.* To avoid Niagara Falls.

Sir Richard Bonnycastle (1791-1847). An officer in the Royal Engineers and the author of several works relating to Canada.

The Pilgrim Fathers. The Pilgrim Fathers founded a settlement on the coast of Massachusetts in the year 1620.

PAGE 173.—*Were much more severe.* This statement is scarcely justified.

OFT IN THE STILLY NIGHT

This song has been set to music.

PAGE 173.—*Stilly.* Silent; very still.

Slumber's chain. In what respects can sleep be spoken of as a *chain*?

Fond memory. The poet likes to think of the scenes of the past and the friends and loved ones of his boyhood days; but most of his memories are sad. Why? How is this shown in the remaining part of the poem?

That shone. With youth and health.

Now broken. Saddened by disappointments or by the loss of friends.

PAGE 174.—*Like leaves.* In what way can they be compared to falling leaves?

Some banquet-hall. Which was the scene a short time ago of so much happiness.

All but he. Criticise this expression.

LOVE CANADA

PAGE 174.—*The era when . . . escutcheon.* The age or period when it was considered the duty of every

citizen to sacrifice himself if need be for his country, and to act always for the public good. An escutcheon is the face of the shield where the coat-of-arms, the emblem of a family or of a nation, is inscribed.

IN A CANOE

This selection contains excellent material for a reading lesson. The writer first describes the gentle motion of the canoe in a leisurely half-dreamy fashion; but the latter part is full of tense excitement, and this must be read with animation.

PAGE 175.—*Progression*. Movement from place to place; literally a *forward* movement. What is the word which expresses the idea of a backward movement?

The poetry of progression. It is so delightful—the motion is so easy and graceful that, compared with more tedious or commonplace modes of travel, it is like poetry as compared with prose.

Thwart. The cross-piece.

PAGE 176.—*The roll of . . . gunwale*. The rubbing of the handle of the paddle against the rim of the canoe.

Soporific. A medicine which produces sleep.

SCOTS WHA HAE

In a letter to a friend, Burns said: "There is a tradition which I have met with in many places in Scotland that it (the Scottish air to which 'Scots Wha Hae' is sung) was Robert Bruce's March in the Battle of Bannockburn. This thought in my solitary wanderings warmed me to a pitch of enthusiasm on the theme of liberty and in-

dependence, which I threw into a kind of Scottish Ode that one might suppose to be the gallant Scot's address to his heroic followers on that eventful day." The Battle of Bannockburn was fought in 1314.

PAGE 179.—*Wallace*. Sir William Wallace (1272-1305), the Scottish patriot and hero, who, during the greater part of his lifetime, was engaged in warfare against the English.

Proud Edward's power. The English army of Edward II was defeated by Bruce at the Battle of Bannockburn.

Lour. Usually spelled *lower*.

ST. AMBROSE CREW WIN THEIR FIRST RACE

Tom Brown's School Days and *Tom Brown at Oxford* are two of the best school stories in the language.

This selection is taken from *Tom Brown at Oxford*, Chapter XIII.

PAGE 180.—*The first gun*. The signal to make ready for the race.

Several of the boats pushed off. The racing boats were lying at regular intervals along the bank.

Crowds of men. Mainly students of the different colleges of which Oxford University is composed. The men of each college would naturally be assembled in the vicinity of their college boat.

The St. Ambrose. St. Ambrose and Exeter are the only colleges named in the extract.

The stretchers. Bars laid across the bottom of the boat against which the feet of the rowers are braced.

Bow (pronounce as "bough"). The first oarsman, seated in the bow.

Turned on his seat. The coxswain, or steersman, was

seated in the stern with the captain in the first seat, facing him.

Up the boat. Toward the bow.

PAGE 181.—*To get way on her.* To get the boat in motion, to give momentum.

The lemon. Used by athletes to keep the mouth and throat moist and clear of phlegm.

Poised their oars. Placed them in position for the stroke.

Number Two. In a race the oarsmen are addressed by number. The captain and Number Two each held a right-hand oar, and so could conveniently thrust the boat off.

Pay out. Let it slide out gradually.

Her place. The place assigned to her for starting.

PAGE 182.—*You must back her.* The Captain speaks. To keep her behind the starting-line.

On stroke side. The right-hand oarsmen. The rower nearest the stern is called the “stroke” oarsman, because his movements are followed by the others and the rate of rowing is governed by his strokes.

No easy matter. Their whole mind was bent on going ahead, not backward.

The torpids. Junior races.

Unshipping his oar. Removing it from the rowlocks.

Fend her off. Hold her out to prevent her from striking.

PAGE 183.—*Coxswain.* The steersman.

Tiller. The handle of the rudder.

Before the sound. Light travels much faster than sound.

In leash. As hounds are held by means of thongs before the hunt begins.

On the feather. As they emerge from the water at the

end of the stroke, the blades are turned so that the edges cut the air and perhaps touch the surface lightly as a feather.

PAGE 184.—*Towing-path*. The road alongside a river or canal along which horses are driven to tow barges or other vessels.

Pick her up. An encouragement to row harder. The boat seems to be lifted along by the oars.

Time in the bows. A warning to the bow oarsman to keep time with the "stroke."

Soul was glued, etc. Watching the time of the stroke.

PAGE 185.—*Thyme*. A small aromatic shrub.

Diogenes. The college nickname of Number Three in the crew.

See them . . . could not. He knew what was going on around him though he couldn't lift his eyes to look.

Grey. Another college chum of Tom's, not a member of the crew.

A stalwart form. Hardy, Tom's friend and hero at college.

Cap and gown. College dress.

Babel. Confusion. An allusion to the confusion of tongues at the building of the tower of Babel. *Genesis XI, 9*.

PAGE 186.—*The Gut*. A narrow, winding part of the stream.

Hangs in hand. Lags.

Melting into the one ahead of them. This indicates that the St. Ambrose College boat is gaining on that of Exeter College ahead of them.

No more drag. The hope of victory renews their strength.

PAGE 187.—*Make a bump.* That is, to win by catching up to and bumping the boat just ahead.

PAGE 188.—*Amidst which.* What is the antecedent of "which"?

The tassel. The tassel at the end of the steering-rope.

Catch him up. Change time to the quickened stroke of the captain.

Tight. Firm, so that its timbers didn't give.

Bow and Three. The oars on the side nearest the bumped boat are taken out of the rowlocks to avoid further collision.

PAGE 189.—*I congratulate you.* He is "a good sport."

THE SONG MY PADDLE SINGS

The music of the verse imitates the light graceful motion of the canoe.

PAGE 189.—*Your prairie nest.* Your home or haunts on the prairies.

You rock your cradle. A poetic way of saying "you blow."

Lateen. A triangular sail.

Stow. Roll up, or furl.

Unship. Lower it.

PAGE 191.—*Flip.* Dash lightly.

Swirl. Whirl about in eddies.

Fretting. Chafing.

Reel . . . feel. No matter how the canoe may twist and turn, it will feel no fear.

Sway. Bend from side to side.

PAGE 192.—*Swelling the song.* Adding to the music.

ON THE WASHINGTON TREATY

Shortly after the American Civil War several matters of dispute arose between Great Britain and the United States. The United States complained that the *Alabama*, and other vessels which had given assistance to the South in the war against the North, had been fitted out with men and supplies in Great Britain. Britain, on the other hand, objected to United States vessels fishing in Canadian waters. These and other matters of dispute were settled, in 1872, by the Washington Treaty. Sir John A. Macdonald, Prime Minister of Canada, was one of those who had helped to frame this treaty, and he was afraid that the Canadian parliament might not accept it. Canada would have been willing to give up certain of her claims in the fisheries dispute, provided that the United States had been willing to admit certain Canadian products into the States free of duty. In other words, Canada was anxious to secure reciprocity or free exchange of certain products with the United States. The treaty, however, did not provide for reciprocity, but Canada's claims against the United States were settled by a cash payment. In this speech Sir John A. Macdonald is arguing that, even if Canada has not been granted everything she wishes, it is better that Canada should sacrifice something for the sake of a better understanding with the United States.

PAGE 194.—*The amities.* Friendly relations.

These vessels. The *Alabama* and the *Florida*.

PAGE 195.—*An epoch.* An important point.

The antecedents. Here, the previous methods of settling disputes by threats or force.

THE PARTING OF MARMION AND DOUGLAS

This passage occurs in Canto VI of *Marmion*, a poetical romance by Sir Walter Scott. The events of the story are represented as taking place in the year 1513, and the poem concludes with an account of the Battle of Flodden. According to the story, Lord Marmion had been sent by King Henry VII of England as an envoy to the Scottish King, James V, for the purpose of trying to avert the threatened conflict between the two countries. But although King James receives Marmion's message, he continues his warlike preparations and prepares to march to meet the English army. In the meantime he asks Lord Archibald Douglas, the Earl of Angus, to receive Marmion as his guest in Tantallon Castle. Douglas does so, but although he extends this hospitality to Marmion, he knows the baseness of Marmion's character and treats him with cold contempt. After a short stay at Tantallon, Marmion prepares to return to the English camp; and this passage describes his parting from Douglas.

PAGE 196.—*Surrey*. Earl Surrey, the commander of the English army.

Seal and hand. King James had signed this safe-conduct, and affixed the royal seal to it.

Would Clara, etc. Sister Clare, a nun in the convent of St. Hilda, had been betrothed to a knight named Ralph de Wilton. Lord Marmion, who coveted the lands to which the Lady Clara was heir, forged letters to prove that de Wilton was guilty of treason. He then fought and overthrew de Wilton in a duel. To avoid a marriage with Marmion, Clara fled to the convent; but Marmion takes her captive and forces her to accompany him. Douglas in the meantime has learned of Marmion's guilt, and knows that the time is coming when his wrong-doing

will be punished. As he assists Clara to her horse he tries to whisper words of encouragement to her and tells her that Marmion cannot harm her.

PAGE 197.—*Plain.* Complain.

Tantallon's towers. The chief stronghold of the Douglas family, about two miles from North Berwick.

Manors. Estates.

Halls and bowers. The hall was the central gathering-place in the castle; the bowers were the ladies' apartments.

My King's alone. In law, even to this day, all the land in the kingdom is said to belong to the king.

An. If.

PAGE 198.—*Pitch of pride.* The highest point of your pride. The word *pitch* is used in hunting in speaking of the height to which the hawk soars.

St. Bride of Bothwell. St. Bridget, who was held in honour at Bothwell Castle, one of the homes of the Douglas family.

Portcullis. A gate made of heavy bars pointed with iron, which was raised or lowered to protect the entrance to the castle.

Rowel. A toothed wheel attached to the spur on the rider's boot.

PAGE 199.—*A letter forged.* An allusion to the letters forged by Marmion to prove his rival, de Wilton, a traitor.

It liked me. It pleased me.

His clerkly skill. His skill as a writer.

Saint Bothan. No one knows why Scott should have chosen this obscure saint as the patron saint of Ignorance. Douglas is a soldier of mediæval times, and holds mere book-learning in contempt.

Mend. Cure.

FROM OCEAN TO OCEAN IN CANADA

PAGE 200.—*The sea pastures.* Meadows by the sea-shore.

The historic Louisbourg. A fortress in Cape Breton, now in ruins, which changed hands many times during the wars between the English and the French.

Stories of the Arabian Nights. The collection of Eastern stories known as the *Arabian Nights' Entertainment*.

The Ojibway. A tribe of Algonquin Indians living in the neighbourhood of Lake Huron and Lake Superior.

The Cree. A tribe of Algonquin Indians living to the south of Hudson Bay.

A full-fed river, etc. A quotation from *The Palace of Art*, by Tennyson.

PAGE 201.—*Where's the coward . . . such a land.* A quotation from Scott's *Marmion*. It occurs in that part of the story in which Lord Marmion and his train are looking down from Blackford Hill upon a Scottish landscape, with the city of Edinburgh in the distance.

A CHRISTMAS HYMN, 1837

PAGE 201.—*Apollo, Pallas, Jove, and Mars.* Apollo was the god of youth and beauty, and of music and song. Pallas (or Minerva) was the goddess of wisdom. Jove (Zeus or Jupiter) was the greatest of the gods who dwelt on Mount Olympus. Mars was the god of war.

Held undisturbed their ancient reign. Were worshipped still as they had been for so many centuries.

Solemn midnight. A night that is marked by a great event. Formerly *solemn* meant *once a year*, hence impressive, awe-inspiring.

PAGE 202.—*Triumphal arches.* Arches built across the streets of Rome to commemorate the conquests of victorious generals. Of twenty-one arches which are known to have existed, only five now remain.

A paltry province. Judæa, in Palestine.

A weary boor. A tired peasant. In ordinary use the word “boor” means a rude, ill-bred fellow.

Strange indifference. It appears strange to us now to think that the Roman senator and the peasant could care so little.

Drowsed. Lived their lives in a dull way.

Unawares. Unaware that so great an event as the birth of a Saviour had taken place.

PAGE 203.—*To that . . . heed.* Supply “which” after “moment.”

Man's doom . . . sever. The fate of mankind was inseparably connected with that still night.

Charmed and holy now. The birth of Christ has cast a spell over this night and made it sacred to us *now*—in contrast to what it was “In the solemn midnight, centuries ago.”

Erst. An archaic word meaning “formerly.”

A happy name. Christmas.

THE COMMANDMENT AND THE REWARD

This passage consists of the first ten verses of the third chapter of *Proverbs*.

PAGE 204.—*My son.* The teacher, the writer of the proverbs, addresses the learner.

My law. The advice or direction which I give you.

Bind them about thy neck. Like a signet-ring worn on a cord around the neck—something precious which he would not willingly lose.

Write them . . . heart. Make them part of your life; do not forget them.

Table. A thin slab of stone or any other hard substance used for writing or engraving was called a "table."

Be not wise in thine own eyes. A warning against holding too high an opinion of oneself.

With thy substance. By contributing of what you possess.

The first-fruits. The first ripe fruits and the best are to be given to God. This was an ancient Jewish law.

THE SPACIOUS FIRMAMENT

This hymn is based on the first verse of *Psalms* XIX: "The heavens declare the glory of God; and the firmament showeth his handywork."

PAGE 205.—*Firmament.* The belief was formerly held that the sky was composed of solid spheres into which the stars were set. Hence the word "firmament," which means "the firm or solid sky."

A shining frame. The word *frame* is used in the sense of "structure."

Their great Original proclaim. Show that they had their origin at the hands of God.

Round her. Around the earth.

Planets. Distinguish *star* and *planet*.

The tidings. That they have been created by God.

The dark terrestrial ball. The earth. The belief was commonly held that the earth was the centre of the universe and that the spheres moved around it.

Real. Actual; really existing so as to be heard.

In Reason's ear. Though we cannot hear them, our reason tells us that they, too, are rejoicing; and as they

shine they seem to say, "It was God's hand that created us."

THE BEATITUDES

"Beatitude" means a state of blessedness; but the word is also used in a special sense in speaking of the declarations of Christ in the Sermon on the Mount regarding those who are blessed. There are eight of these declarations, and, consequently, eight beatitudes.

The eighth beatitude is stated in two different forms, each beginning with the word "Blessed." The second statement is more definite than the first.

See the notes on the selection on p. 236 of the Third Reader.

PAGE 206.—*The prophets.* The prophets mentioned in the Old Testament.

KITCHENER OF KHARTOUM

General Horatio Herbert Kitchener (1850-1916) achieved distinction by his conquest of the Sudan, which ended with the Battle of Omdurman in 1898. For his services in this war he was created Earl Kitchener of Khartoum and of Broome. During the South African War he was appointed chief-of-staff, and he brought this war to a successful close. In 1914, on the outbreak of the Great War, he became Secretary of State for War, and for two years the responsibility for the conduct of the war rested largely with him. In June, 1916, he set sail from a Scottish port for Archangel, Russia, with the intention of proceeding to Petrograd. But the cruiser *Hampshire*, on which he sailed, struck a mine and went down in the North Sea. The only survivors were twelve

sailors who reached the shore on a raft. The news of Lord Kitchener's death was a great shock to the British people.

Our Tomb of State. Here, St. Paul's Cathedral, in which the nation's great naval and military heroes are buried.

Boastful be. The sea, says the writer, has reason to be boastful and defiant because this great British hero is buried in her depths.

THE BATTLE WITH THE PYGMIES

PAGE 208.—*Hercules* (Her-cū-lēz). A mythical Greek hero of gigantic stature, who possessed superhuman strength.

PAGE 209.—“*Poisons.*” Strictly speaking, a poison is something which causes death when taken into the system. The quotation marks in this case show that the word is used in a broader sense, merely as something which causes death whether taken into the digestive system or not.

A MADRIGAL

A madrigal is a short, simple love ditty or a song of country life, usually not more than three or four stanzas in length and having very few rhymes.

In this madrigal youth is compared to spring time; and as the promise of spring is fulfilled in June when the roses bloom, so the poet prays that the promise of youth may be fulfilled in later years.

PAGE 215.—*Lyric snatches.* Short fragments of song.

With daffodils. Because the daffodil is one of the most common of spring flowers.

Know. You may know by the perfume of the roses.

Faery woodlands. The delightful days of youth are compared to woodlands filled with enchantment.

Starry visions. "Starry" because they are bright and because youth dreams of high achievement.

Honey-dew. Literally, minute drops of sweet liquid found on the leaves of plants, and supposed to be secreted by insects such as aphids.

Urge the high endeavour. Fills us with the desire to achieve great things.

OCEAN

This passage occurs at the close of Canto IV (the last Canto) of *Childe Harold's Pilgrimage*, by Byron. In the course of his wanderings Childe Harold has reached Rome. This ends his journey, but before he says farewell he looks down upon the Mediterranean from the Alban Mount and addresses the ocean in these words.

Swinburne says of the address to the Ocean: "Allowing for one or two slips and blots, we must after all place it among the choice and high possessions of poetry. After the first there is hardly a weak line; many have a wonderful vigour and melody; and the deep and glad disdain of the sea for men and the works of men passes into the verse in music and fills it with a weighty and sonorous harmony, grave and sweet as the measured voice of heavy remote waves."

PAGE 216.—*Roll on.* The poet represents the ocean here as glorying in its might.

A shadow . . . his own. The ocean has ravaged the works of man (his vessels, etc.); but there is no trace (shadow) of man's having ravaged the ocean.

For earth's destruction. Is this true? Are man's efforts directed towards laying waste the earth?

Howling to his gods. Praying for safety.

Where haply lies, etc. An adverbial clause modifying *send'st him*.

Haply. Perhaps; it may be.

Let him lay. This is not good English. It is a blot in an otherwise magnificent poem.

PAGE 217.—*The oak leviathans.* Huge ships. A leviathan is, literally, a great sea monster, such as a whale.

Of lord of thee. An allusion to the fact that Britain is called "the mistress of the seas."

Mar . . . Trafalgar. A storm destroyed many vessels of the Spanish Armada as they attempted to make their escape around the north of Scotland. The heavy gale drove several of Nelson's prizes on shore after the Battle of Trafalgar.

Assyria, Greece, Rome, Carthage. Ancient empires which bordered on the Mediterranean. Assyria included Asia Minor. Carthage was on the south shore of the Mediterranean.

Washed them power. They depended on their commerce carried on by sea.

Many a tyrant since. The ocean has brought power to many a tyrant since.

Stranger. Foreigner.

Has dried up realms to deserts. Parts of these empires, once rich and populous, are now deserts.

Save to thy wild waves' play. Except for the constantly changing waves.

Glasses itself. Mirrors itself; reflects itself.

PAGE 218.—*Each zone obeys thee.* In every zone, torrid, temperate, frigid, the ocean is present.

Wantoned. Played freely.

Thy mane. As if the ocean were a horse and he the rider.

As I do here. The poet thinks of himself as swimming in the ocean again.

PONTIAC'S ATTEMPT TO CAPTURE FORT DETROIT

This selection is taken from *Wacousta*, an historical novel by Major John Richardson, who was an officer in the army of General Brock during the War of 1812.

PAGE 219.—*An ingenious stratagem . . . forts.* There were nine of these forts, and Pontiac had succeeded in persuading seven of them to surrender. Only Fort Detroit and Fort Michilimackinaw still held out. The stratagem here described was tried in each of these forts on the same day. At Fort Michilimackinaw it was successful, but at Fort Detroit it was foiled as a result of the precautions taken by the governor.

The governor of the fort. That is, of Fort Detroit. At the close of the French wars Detroit was already a flourishing settlement. The fort, situated in the centre of the settlement, stood on the western margin of the river, and contained about a hundred houses surrounded by a square palisade about twenty-five feet high. At each corner was a wooden bastion, and a block-house was erected over each gateway. Within the fort the British garrison was quartered in a well-built range of barracks. The commander of the fort, at the time of the story, was Major Gladwyn. Pontiac's attempt to capture the fort was made on May 6th, 1763.

The mess-room. The room where meals were served.

The pale warrior. *Wacousta*, an English officer whose real name was Sir Reginald Morton. He had adopted

the Indian dress and mode of life in order to take vengeance on the governor for a wrong which the latter had done Wacousta in his youth. In the novel he is represented as the friend and counsellor of Pontiac. A week before, when Pontiac had arranged with the governor for an audience to discuss terms of peace, he had reported that Wacousta was very ill, as the result of a wound which he had received. The governor is, of course, more interested in Wacousta than even in Pontiac himself.

PAGE 220.—*A single voice.* The voice of Wacousta.

Drawbridge. A bridge which could be raised or lowered at will, to permit any one entering or leaving the fort to cross the moat.

Tomahawks. What other words of Indian origin do you find in this passage?

PAGE 221.—*Piazza.* An open verandah supported by columns.

PAGE 222.—*A field-piece.* A cannon mounted on wheels so that it can be moved rapidly.

Matches. Fuses, made of cotton soaked with some inflammable material.

Guard-room. A room set apart for those who were to act as guards or sentinels.

PAGE 223.—*A hand grenade.* A shell thrown by the hand, which explodes upon striking against any object.

Block-houses. Buildings made of heavy timbers, with openings through which guns may be fired; usually placed so as to protect some strategic point such as a bridge or a landing-place.

"*Husky.*" In Indian warfare, a man of unusual strength. The quotation marks show that the word is used in this special sense.

PAGE 224.—*Hurdle.* Lacrosse stick.

He who wore the blanket. Wacousta, who had recovered from his wound.

PAGE 225.—*The fall of Pontiac.* Upon entering the fort Pontiac had, apparently without cause, stumbled.

Secession. Withdrawal.

Well-affected. Well pretended.

PAGE 226.—*Exaltation.* Feeling of joy.

MY NATIVE LAND

This passage forms the introduction to Canto VI of *The Lay of the Last Minstrel*.

PAGE 227.—*Who never . . . said.* Soul so dead that he has never said to himself.

No minstrel raptures. No poet will ever sing of his heroic deeds.

Pelf. Wealth, money; the word is used with a touch of contempt.

Doubly dying. His body dies, and his name is forgotten.

Unsung. With no one to sing his praise.

MORNING ON THE LIEVRE

The Lievre (lĕ-ĕvr) flows from the north into the Ottawa River a few miles below the city of Ottawa.

The poem presents a scene that is typically Canadian. The breaking of day is announced by a jay screaming where the mists rise and hang over a wooded gorge, like vapour from a gigantic forge. Otherwise the silence of forest and stream is unbroken, save by the silvery drip of the water from the paddle blades. The mirror-like surface of the river gives back the purple gray of the mists

which hang above it as far as the distant bend, where the forest shadows lie in dream-like stillness on its surface. All at once, this silence is broken with startling suddenness by the flurried rise of a flock of wild ducks out of the reeds, where a little stream joins the main river.

PAGE 228.—*Capped with gold.* It is the mist that is capped with gold and purple.

Matins. Morning song or morning prayers. What name is given to the evening song?

Amethyst. A precious stone of a purple colour.

Out of hearing, etc. It is the "skirts of mist" that are out of hearing of the clang of his hammer.

Skirts of mist. Patches of mist with drooping fringes.

Sky below. The sky is reflected in the water.

Silvery drip. The drops of water are of a silver colour, and they make a tinkling "silvery" sound.

The crystal deep, etc. The deep silence. The word *deep* is a noun. The silence is said to be "crystal" because it is associated with the crystal appearance of the water.

The river reaches, etc. *Reaches* is a noun, and *sheer* a verb: "The reaches (or stretches) of the river turn away obliquely (sheer away)."

Borne in a mirror. As if it formed part of a great mirror.

In the shadow. The forest is reflected in the water, and in the distance the forest and its reflection melt one into the other.

Plight. Like lovers plighting their troth.

PAGE 229.—*As it bleeds.* Suggests that there is only a little water trickling into the larger stream.

One before, etc. In wedge-shaped formation.

A swivelling whistle. Like the sound made by something rapidly revolving on a swivel or pivot.

The poet describes the approach of evening in some quiet country scene. The growing dusk, the lowing of the cattle, the chorus of frogs, the cry of the night-hawk, and the gradual appearance of the stars all make a strong appeal to him as he meditates on the peaceful prospect. His mood and the scene are in fine harmony.

EVENING

PAGE 230.—*From upland slopes.* From the hillsides where they have been pasturing.

Trail. Path.

Dusking. Becoming dark.

Moon-tipped dandelions. The flowers are round like the moon and white when the dandelions have gone to seed.

Flickering. Darting hither and thither, with irregular movements, in pursuit of flies.

Peevish. Because of its harsh complaining call.

Night-hawk. It is not really a hawk, but is very closely related to the whippoorwill.

Beats up. Circling higher and higher.

Lucent solitudes. The upper air where the light of sunset still shines.

Grinding wing. The harsh sound made by the air rushing through the quill-feathers as it drops.

Homely. Because it is so often associated with the home.

Gossips. The low whispering sound made by a multitude of crickets.

Pandean chorus. A chorus of frogs whose music resembles that of the god Pan. Pan was the Greek god of the shepherds. According to the old myths, when Pan was taking his departure from his old haunts, he took up

the frogs at the edge of stream and marsh and “blew into their velvet throats,” so that ever since then they have repeated the notes of his music. (pǎn-dé-ăn)

THE BATTLE WITH THE PYGMIES

(Continued)

This passage contains no difficulties that require explanation.

PAGE 231.—*San Jose*. San-hyō-sa.

PAGE 234.—*Bordeaux*. Bōr-dō.

SHERWOOD

Robin Hood was a legendary hero of the twelfth century, who, with a company of merry companions, lived in Sherwood Forest in Nottinghamshire. They were famous outlaws and robbers, but according to tradition they preyed only on the rich and were always ready to help those who were needy or in distress. In the old English ballads Robin Hood was always a popular hero, and many stories have been told of his exploits, especially of his skill in archery. (See notes on *The Archery Contest*, p. 97.) Among the members of his band were Maid Marion, Friar Tuck, Little John, Will Scarlett, and Mutch, the miller's son.

In this passage the poet thinks of Sherwood Forest at break of day on a June morning as an enchanted place haunted by the fairies; and in fancy it seems to him as if Robin Hood and his merry band should be riding through the forest again as they did in olden times.

PAGE 236.—*The twilight*. The early dawn.

Shadows. Seen through the dim light of early morning the deer seem like shadows or ghosts.

Robin Hood is here again. Let us fancy that he is here again.

PAGE 237.—*Kissed the lips of June.* A poetic way of saying that it is the month of June.

All the wings . . . moon. One may fancy that the fairies have been dancing here in the moonlight.

Of opal, etc. The delicate colours of early spring. The opal has various tints; the ruby is red; the pearl, gray; the amethyst is purple or violet in colour.

With eyes, etc. He fancies that England is more beautiful than before, because Robin Hood has come back again.

Love is in the greenwood. On such a morning as this it seems as if all nature is filled with love.

Marion. Maid Marion, who according to tradition was the wife of Robin Hood.

Laverock. The lark which sings from a point high in the air.

PAGE 238.—*The fairy grass-rings.* Rings of coarse grass caused by fungi. It was formerly supposed that these rings marked the ground where the fairies had danced in a circle in the moonlight.

Oberon (O-bě-rön). The king of the fairies.

Little John. One of Robin Hood's band whose name was John Little. Because of his great stature he was called, in sport, Little John.

Quarter-staff. A stout stick about six feet long, which was formerly much used as a weapon.

Gray goose feather. Arrows trimmed with feathers of the gray goose.

Hid in every rose. The rose is the English emblem, and the roses feel the thrill of spring time when the south wind blows.

Shattering the silence, etc. The poet fancies he hears

the bugles of Robin Hood, which sound like echoes in the greenwood.

A cry of brighter gold. Spring has whispered "Sherwood," etc. Now come the sound of the bugles, a richer and fuller (and so golden) cry which echoes the same idea.

PAGE 239.—*Doublets.* The doublet was a close-fitting jacket belted at the waist.

Lincoln green. A green woollen cloth worn by woodsmen; so called because the colour was produced in Lincoln, in England.

The may. The hawthorn.

Shivers. Vibrates.

HERRING FISHING

PAGE 240.—*Calm to blackness.* So calm that the surface of the water looked black because it was not broken by a ripple.

Propagating itself. Impelling itself; pushing itself out.

The whole Firth. Moray Firth, an inlet on the north-east coast of Scotland.

Poppling. Rippling or bubbling.

Glancing points. Points that gleamed for a moment.

PAGE 241.—*Gulliam.* On the Moray Firth.

The upper part of our drift. The upper part of our drift-net. The drift-net is so called because it drifts with the tide or current.

THE POET'S SONG

In this poem, Tennyson tells us what he thinks the true mission of a poet should be. The poet, he says in effect, should not take for his themes the trifling incidents

of the day. He passes by the town and beyond the busy street, and goes out to the "lonely place" where he is close to nature. He does not sing of the world as it is; but he dreams of what it may be like in the future when men's lives are purer and nobler than they are now. The poet is thus a great teacher who creates for us higher ideals of life and truer sources of happiness.

PAGE 242.—*The rain had fallen.* The time of gloom and depression is past.

From the gates of the sun. The poet's way of saying that a light breeze accompanied the sunshine.

Waves of shadow. The light shadows cast by the stalks of the waving wheat.

The wild swan. A migratory bird, which makes its long journeys high in the air.

Slept under a spray. Hid itself beneath the leaves and stopped to listen.

With the down on his beak. Hence, in the very midst of his repast.

The nightingale. A European bird that sings as the darkness comes on.

So gay. So cheerful.

MY CASTLES IN SPAIN

This selection is taken from a volume of light fanciful sketches entitled *Prue and I*.

PAGE 243.—*Castles in Spain.* When the French wish to speak of "castles in the air" they always call them "castles in Spain," and the author of *Prue and I* has borrowed the term.

In the west. As he gazes on the clouds at sunset, in imagination they appear to him to be real landscapes; and they are among his possessions.

The greater part in Spain. His daydreams.

Famously romantic. Our daydreams are usually extravagant; our ideals cannot be realized.

Never been in Spain. The writer playfully takes it for granted that his "castles" really exist in Spain.

Holders of real estate. There are so many people who build castles in the air.

PAGE 244.—*Reach my castles.* Make my daydreams come true.

To Spanish sympathy. To his knowing that we had both had plans and dreams which had never been realized.

PAGE 245.—*Too much impracticable property.* He feared that since he was a millionaire and owned so much property, he should not be indulging in daydreams. His property was "impracticable" because so much wealth was of no real use to him and did not make him any more happy.

Guinea. A country on the west coast of Africa.

PAGE 246.—*A young poet.* To the poet these visions were real, so real that he was considered insane.

Five thousand at ninety-seven. Five thousand shares of stock at ninety-seven dollars a share.

The Northwest Passage. The passage from the Atlantic to the Pacific along the northern coast of Canada. For many years explorers sought to find a passage, but failed. At length in 1852 Captain McClure succeeded, and in 1905 Amundsen, the Norwegian explorer, also crossed from the Atlantic to the Pacific.

The English Admiralty. The department of the British government which has charge of naval affairs.

PAGE 247.—*My Prue.* Prue is his wife.

Cymbeline, etc. Shakespeare's *Cymbeline* (Sim-bel-line) is one of his most imaginative plays. Chaucer's

Canterbury Tales, also, are imaginative stories. While reading plays and tales such as these he forgets that they are unreal. He is living for the moment among visions which are like his own daydreams, and they both seem to be true.

That I was already there. When Prue smiled in sympathy with him, he was so happy that it seemed that his dreams had come true.

PROGRESS

PAGE 247.—*All we shall achieve.* All that the human race shall some day achieve.

Were. Would be.

PAGE 248.—*Wield the forces of to-day.* Make use of the forces that have been discovered thus far.

Plough the Present . . . may! What does the poet mean?

The cultured surface. The surface of the ground which you cultivate.

Deep under deep . . . expands. A repetition of the thought of the first stanza. What mankind has learned thus far is compared to the surface of the ground; but there are still vast spaces beneath our feet and overhead.

THE SHIPWRECK

PAGE 248.—*La Have* (lă-ăv). A river in Nova Scotia.

PAGE 249.—*Chopped round.* Suddenly changed its course.

Hove to. Brought around with her head to the wind.

Dowse. To haul down; to lower.

PAGE 250.—*Forward of.* In front of.

Hardtack. Ship-biscuits.

PAGE 251.—*The bilge.* The flat part of the ship's bottom.

PAGE 252.—*Close-reefed.* With sail taken in.

Made a clean breach. Broke over the vessel so as to carry away everything that was loose.

Bulwarks. The sides of the vessel above the deck, topped by the rail.

PAGE 253.—*Stanchions.* Upright posts.

Tarpaulin. Water-proof canvas.

Hatch. Opening leading down from the deck.

PAGE 255.—*Chesterton.* G. K. Chesterton, an English journalist and author.

Collier. Vessel engaged in carrying coal.

PAGE 256.—*Of four hundred and eighty tons.* The size of a vessel is estimated by the amount of water it displaces when fully loaded. Thirty-six cubic feet of water is equivalent to about one ton.

To windward. To the side from which the wind was blowing.

PAGE 257.—*Backed his topsail.* Changed the position of the sail so as to decrease the vessel's speed.

Wharf-rats. Idle fellows who loiter about the wharves.

The sheets. The ropes.

Braces. The ropes attached to the yard-arms.

Mainyard. The yard or spar on which the main-sail is extended.

Fouled the rigging. Became entangled in the ropes.

The clue-garnet. A technical name for one of the ropes of the vessel.

The yard-arm. The end of one of the "yards" or spars supporting sails.

PAGE 258.—*The stay.* A rope supporting a mast or spar.

Coup de grace (kōō-de-grās). The finishing stroke; literally, the "stroke of mercy" to put it out of misery.

BREAK, BREAK, BREAK

In 1833, when Tennyson was twenty-four years of age, he suffered a great loss in the death of his friend and companion, Arthur Hallam; and in his poem, *Break, Break, Break*, he attempts to give expression to his grief. He does not, however, try to tell us in so many words what his feelings are, for that would have been difficult and perhaps impossible. But he attempts to *suggest* to us indirectly, by a series of pictures, how crushing is his sorrow.

As we read the poem it is an easy matter for us to form a mental picture of the scene which the poet wishes to portray—the high, rocky shore, the bay, the children playing on the shore, and the white sails of the vessels as they round the hill and disappear into the harbour beyond.

The sound of the sea is monotonous; the stones are cold and gray; and these things are in keeping with the poet's own mood—the dull, dead monotony of his grief. But there is a difference; for the sea seems to be able to express its feelings, and he cannot. The shouting of the children and the singing of the sailor lad show that they are happy and free from care. How different it is with him! When the "stately ships" one by one disappear into the harbour, he is oppressed with a feeling of loneliness. For others the round of life may still go on as before, but he is left alone! He hears once more the waves beating against the crags; but, after all, they are beating and beating in vain, for the crags have barred their way. And is it not the same with his own hopeless

sorrow? His heart may break with grief, but he can never bring back the tender beauty and happiness of the past.

PAGE 259.—*Break, break, break.* These words suggest the dull monotony of his grief.

The thoughts. His feelings of sadness at the loss of his friend.

The fisherman's boy. The poet notices first the rocks on the shore, then the children playing along the beach, then the boat farther out on the bay, and, last of all, the ships out in the open sea.

Their haven. There is no doubt that Tennyson has in mind the scene at Clevedon, near Bristol, where Arthur Hallam is buried. From the hilltop at Clevedon the ships may be seen turning towards the mouth of the Severn on their way to Bristol.

But . . . hand. These ships are returning to their haven; but no ship will ever bring his friend home again. Hallam died in Vienna, but his body was brought back to England, to Clevedon.

PAGE 260.—*A day that is dead.* The time when his friend was alive.

TO MY MOTHER

PAGE 260.—*Its blanching honours.* The honour that comes in old age, with white hair.

Our best of duties. Our duty to care for our mother.

Duty bids us. Is it not rather love that leads us to try to soothe her grief?

THE SOLITARY REAPER

In the year 1803 Wordsworth and his sister and the poet Coleridge set out on a walking tour through the Highlands of Scotland. As they passed through the

valley of Loch Voil, they noticed particularly the small companies of reapers working in the fields. Some time after their return home, this scene was recalled to Wordsworth by a sentence in a manuscript entitled *Tour of Scotland*, written by one of his friends. The sentence was as follows: "Passed a female who was reaping alone: she sung in Erse as she bended over her sickle; the sweetest human voice I ever heard; her strains were tenderly melancholy, and felt delicious, long after they were heard no more." It was upon this sentence that Wordsworth based his poem, *The Solitary Reaper*.

PAGE 261.—*Profound*. Deep.

A voice . . . heard. Because the call of the cuckoo means that Spring has come after the long dreary winter.

Hebrides. A group of islands to the north-west of Scotland.

Numbers. Verses, notes of the song.

PAGE 262.—*The music . . . more*. It is characteristic of Wordsworth to take pleasure out of these happy memories.

CLOUDS, RAINS, AND RIVERS

In this passage the writer explains the causes of rivers, and shows that "by tracing a river backwards, from its end to its real beginning, we come at length to the sun" which draws up the vapour from the earth. The style of the passage is so clear and so simple that it presents no real difficulties.

FITZ-JAMES AND RODERICK DHU

Fitz-James and Roderick Dhu are two of the most important characters in *The Lady of the Lake*, a poetical

romance written by Sir Walter Scott. Fitz-James is in reality James V, King of Scotland, who goes under the name of Fitz-James while in disguise as a Scottish knight.

According to the story, while following the chase in the Highlands, he lost his way and at length fell into the hands of Roderick Dhu ("Black Roderick"), the chieftain of Clan Alpine. Roderick, not knowing who Fitz-James was, believed him to be a spy, and fearing that the king was about to attack him he had, the day before, called his clan to arms. Then, anxious to learn the probable outcome of the impending struggle, he consulted Brian, a Highland seer or prophet, who was supposed to be able to foretell the future. Brian declared that whichever side shed the first blood would be the victor in the strife. Now it happened that Fitz-James had, the day before, slain a clansman named Red Murdoch because of his treachery; but Roderick did not know this, and determined to take the life of Fitz-James and thus ensure victory for his clan. But he disdains to take an unfair advantage of his captive and promises to guide him to Coilantogle Ford, where the territory of Clan Alpine ends. Then, having reached this spot, he challenges Fitz-James to mortal combat.

PAGE 270.—*The Chief.* Roderick Dhu.

That torrent. The river Teith.

Three mighty lakes. Lochs Vennachar, Katrine, and Achray. They are only small sheets of water.

Mines. Undermines.

Bochastle. A plain through which the Teith flows. Upon this plain there are some entrenchments which it is supposed were made by the Romans.

Her eagle wings. The eagle was the Roman emblem.

His target. His shield.

To his promise just. True to his promise.

Vich Alpine. The son of Alpine. Roderick claimed to be descended from an ancient Scottish king, Kenneth McAlpine.

This murderous Chief, etc. Roderick is sarcastically quoting the words that Fitz-James had used in speaking of Roderick.

Ward. Guard.

All vantageless. Having no advantage over you. He had thrown his shield on the ground.

PAGE 271.—*I vowed thy death.* Fitz-James had heard from a half-crazed woman, named Blanche of Devan, a story of the wrongs that she had suffered from Clan Alpine, and he had sworn to avenge them with the death of Roderick.

Faith. Honour. Roderick had been faithful to his promise.

Atone. Settle.

For thus spoke Fate, etc. A reference to the prophecy of Brian.

Bred . . . dead. Listening to the voices of the dead as well as of the living.

The riddle . . . read. The riddle is already solved.

To James at Stirling. Fitz-James does not reveal the secret of who he is.

Grace. Pardon.

Strengths. Strongholds.

PAGE 272.—*Kern.* Churl, rude fellow.

Not yet prepared. Fitz-James hesitates, not because of cowardice, but because it grieves him to fight against Roderick.

Carpet knight. One who was made a knight, not because of his brave deeds, but because he was in favour at court.

A braid . . . hair. A lock of Blanche of Devan's hair.

Yet think not, etc. In their journey to Coilantogle Ford, at the sound of Roderick's whistle his clansmen had started up from their concealment on the mountain-side, and at a wave of Roderick's hand they had again vanished.

But fear not. Roderick showed by his glance that he resented the suggestion that he might feel any fear.

Which thou wilt. Take whichever of the two words you wish.

PAGE 273.—*Point.* Sword.

Dubious. It was doubtful how it would end.

Trained abroad. Fitz-James had been trained at the French court.

Ward. Position of defence.

The Gael. The Highlander.

In closing strife. Fighting at close quarters.

An advantage ta'en. Upon gaining the advantage.

PAGE 274.—*Recreant.* A cowardly wretch.

The toil. The net in which he is caught.

Hate and fury . . . tide. His hatred and his fury could not supply the strength he had lost through his bleeding wounds.

PAGE 275.—*To turn the odds.* The odds had all been in favour of Fitz-James until Roderick secured his advantage.

Close. Grapple.

BILLY TOPSAIL

The Adventures of Billy Topsail, from which this passage is taken, is a story of the adventures of a boy whose home was in a fishing village on the bleak shores

of north-eastern Newfoundland. The adventure related in this passage is the first one in the volume. The pupil should be advised to read the whole story.

PAGE 275.—*Punt*. A punt is a small flat-bottomed boat with a square end.

Ruddy Cove. "A fishing harbour on the bleak north-east coast of Newfoundland."

Skipper. A Newfoundland dog. "It was because he sat in the little cuddy (or cupboard) in the bow as if keeping a lookout ahead, that he was called Skipper."

PAGE 276.—*Skiff*. Here, a small sail-boat.

On the next tack. The next time he shifted the sail to change the direction of the boat.

PAGE 277.—*Righted*. Turned right side up.

Fretful. With tossing waves.

Beating. Trying to make headway against the wind.

PAGE 280.—*Cocked*. Pricked up.

HEAT

On a hot midsummer day the poet is lying in the grass by the roadside, protected from the heat only by his broad-brimmed hat. Close at hand a brook crosses the road, under the bridge. To the south he sees the white bare road; in the other direction the road climbs a steep hill up which a hay-cart is slowly moving. In the distance he sees the woods and the pasture fields with the cows lying under the elm trees, while close at hand the grass is dotted with daisies and buttercups. From the road above there comes the clacking sound of the hay-cart. Out of the thickets on the hillside there floats the song of the veery, and up from the grass beside him there comes the sound of crickets and grasshoppers.

At other times the poet might find this heat un-

pleasant; but to-day he enjoys it, and he even finds that he can think more clearly because of it.

Note the many expressions which suggest the intensity of the heat.

PAGE 284.—*Reel*. Swim in the heat; the heat blurs the landscape.

Clacking. An imitative word. Can you mention others?

The windless blur. Because there is no wind the dust forms a cloudy blur.

Hath his will. Has his own way: there is nothing to prevent it.

I count . . . one. They are so still that he can count them.

PAGE 285.—*Flood*. Why not “spread”?

His thin revolving tune. The song of the Wilson’s thrush, or veery, makes a revolving sound.

In intervals of dreams. From time to time he dozes and dreams.

Nay more. The heat is not only bearable, but it is even stimulating.

STORY OF ABSALOM

Absalom was the son of King David, and he was dearly beloved by his father. Absalom, nevertheless, conspired against David and persuaded the Israelites to rise in rebellion against him. But when David gathered his armies together to fight against the conspirators, he commanded the captains of his armies that they should deal gently with Absalom.

PAGE 286.—*The battle was there scattered*. Since Absalom’s forces were scattered they could be destroyed easily.

The wood devoured more people. Because the wood was thick, with precipices and swamps no doubt, the slaughter was greater.

Joab. David's army was divided into three divisions of which the commanders were Joab, Abishai, and Ittai.

PAGE 287.—*Wrought falsehood.* I should have acted falsely towards the king, and I should have been punished with death.

I may not tarry. Joab is impatient and eager to destroy Absalom.

A heap of stones. Perhaps merely to mark his burial-place.

The two gates. The outer and inner gates of the wall at the entrance to the city.

PAGE 288.—*If he be alone.* If he had been a fugitive instead of a messenger, his pursuers would have followed close behind.

Ahimaaz (A-him-ă-ăz), *the son of Zadok.* Zadok (Ză-dok) was one of the priests. Ahimaaz and Cush (Koo-shi) had begged permission of Joab to carry the tidings to the king; but Ahimaaz outran Cush and came first to David.

I knew not what it was. This is not true. Perhaps Ahimaaz is afraid to tell the king of Absalom's death and prefers to leave it to Cush.

THE BURIAL OF MOSES

Read *Deuteronomy*, xxxiv, 1-6:

"And Moses went up from the plains of Moab unto the mountain of Nebo, to the top of Pisgah, that is over against Jericho. And the Lord shewed him all the land. . . . And the Lord said unto him, This is the

land which I sware unto Abraham, unto Isaac, and unto Jacob, saying, I will give it unto thy seed: I have caused thee to see it with thine eyes, but thou shalt not go over thither. So Moses the servant of the Lord died there in the land of Moab, according to the word of the Lord. and He buried him in a valley in the land of Moab, over against Beth-peor: but no man knoweth of his sepulchre unto this day."

The poem is based upon the last verse, which states that Moses was not buried by human hands, and that no one knows the exact place in which he was buried.

In describing the burial of Moses the poet has, of course, drawn almost wholly upon her own imagination, and she has presented a picture which approaches the sublime. The dignity of the language and the richness of the imagery is such as to stir the imagination of the reader; and the lesson will be successful only if the pupil can be led to picture for himself the scenes which are presented in the poem.

PAGE 290.—*Nebo, Moab.* The land of Moab lies to the east of the river Jordan (see map). Pisgah is a mountain-range in Moab, and Nebo is one of the mountains of this range.

The train. The funeral procession.

Them that wept. It was customary at Oriental funerals to employ professional mourners.

PAGE 291.—*Beth-peor.* A mountain peak.

Eyry. The nest of a bird of prey perched on a crag or height.

Stalking. To stalk has two meanings: to approach by stealth, and to walk with a dignified or lordly stride. Which meaning has it here?

Arms reversed. With rifle pointing to the rear. The

soldier's weapons are carried in this way at his funeral, to indicate that his warfare is over.

The minute-gun. Fired at intervals of a minute, corresponding to the tolling of a bell.

Dressed. Their burial-places are adorned with costly marble.

Minster. A church or a cathedral, such as Westminster Abbey.

Transept. Cathedrals are usually built in the form of a cross. The transepts, or side wings, correspond to the arms of the cross.

Lights like glories. The lights from the stained glass windows.

The emblazoned wall. Adorned with coloured shields or tablets in honour of the dead.

PAGE 292.—*This was the bravest warrior.* Note the relation of this stanza to the stanzas preceding. The warrior and the poet are each buried with great honour. Moses was a great warrior and poet and philosopher, and he was shown even greater honour.

The hillside for his pall. The pall is the black cloth thrown over a coffin. Here there was no pall except the dark trees on the hillside.

To lie in state. When a great man dies, his coffin sometimes rests in a public place where men may do honour to him.

The hills he never trod. The Promised Land which he was not permitted to enter.

The strife. Christ's life, sufferings, and death.

Incaruate. Appearing in the flesh.

PAGE 293.—*Curious.* Eager to solve these mysteries.

His mysteries of grace. Mysterious ways in which He shows favour to mankind.

ODE WRITTEN IN 1746

At the time when this Ode was written, Britain was at war with France and Spain (the war of the Austrian Succession), and the Ode is written in honour of the British soldiers who lost their lives in the war.

PAGE 293.—*How sleep the brave.* How well they sleep!

With dewy fingers cold. The earliest spring days are often cold and damp.

To deck. To adorn with flowers.

Dress. Bedeck.

Than Fancy's . . . trod. Than any of the graves about which the poets have sung.

By fairy hands . . . sung. They are honoured, not only by their countrymen, but by the spirits in the unseen world.

A pilgrim gray. They are honoured in a subdued and reverent spirit.

Freedom . . . there. Because they fought for the sake of Freedom, she weeps for their death.

THE WRESTLING MATCH

The White Company, from which this passage is taken, is a story of the time of Edward III (1327-1377). In one of the earlier scenes of the story, a group of some dozen men are carousing in a country inn in the south of England. One of these men is Hordle John, or John of Hordle, "a man of huge stature, dark-eyed and red-headed," who had that very day been expelled from the monastery of Beaulieu because he had offended against the rules of the Order. Another member of the company is a fair youth of twenty years of age, named Alleyne

(Al-ĕn) Edrickson, who had been reared in the monastery, and was now on his way to his brother's home. A third man, who attracted the attention of the others, was a soldier, an English archer who had entered the inn only a short time before. "He was a middle-sized man of most massive and robust build, with an arching chest and extraordinary breadth of shoulder." The new-comer, it turns out, is a soldier of The White Company, and he does his best to persuade Hordle John and Alleyne to join.

PAGE 295.—*Poltocks and hosen*. Their jackets and hose. The poltock was a sleeved jacket worn in the fourteenth and fifteenth centuries.

Mon garçon. French for "my boy."

Jerkin. A short coat, or waistcoat.

Bobance. Boasting.

PAGE 296.—*Lurden*. Stupid fellow.

Issodum (ĭ-sōo-dŭm). A town in France.

Bill. Halberd; a hook-shaped blade at the end of a staff.

PAGE 297.—*Mon enfant*. My child.

Clip. Grip.

Jupon. Jacket or doublet.

The renegade monk. The monk who had deserted the monastery.

PAGE 298.—*Ma foi!* My faith!

PAGE 299.—*Scathless*. Without injury, unharmed.

Midriff. Diaphragm; middle of the body.

PAGE 300.—*Limner*. Artist.

Navarre. A province in the north of Spain; formerly an independent kingdom.

TO THE DANDELION

PAGE 300.—*Harmless gold.* In contrast to real gold which is not always "harmless."

First pledge. Because it gives promise of other flowers to follow.

Buccaneers. The children are buccaneers, or pirates, because they, too, are searching for treasure.

Eldorado. Literally, the land of gold—the fabled country which Spanish explorers sought to find, in which there was thought to be an abundance of gold.

DICKENS IN THE CAMP

At the time of Dickens's death, Bret Harte, the author of this poem, was editor of *The Overland Monthly* in San Francisco. He happened to be away from home when he saw in a local newspaper the report of the death of Dickens. He at once went to the hotel where he was staying, and composed this poem within two hours.

PAGE 301.—*Above the pines . . . snow.* The scene is laid in a rude canyon of the Sierras, through which a river brawls. Half-way up the heights on either side stand tall pine trees, with snow-capped mountain peaks beyond.

Sierras. A Spanish word for a mountain range with jagged or saw-shaped tops.

Rude humour. The faces of the miners were worn and haggard, but in the light of the camp-fire they appeared aglow with health. It was as if the camp-fire were making jest of them.

The fierce race for wealth. A mad rush for the California gold mines in the Sierras took place in 1849.

His pack. His bundle of clothing.

Anew. It had been read again and again, but had not lost its charm.

The firelight fell. They were so engrossed with the story that they neglected to replenish the fire.

The Master. Dickens, the master writer.

Little Nell. Whose story is told in *Old Curiosity Shop*.

PAGE 302.—*Gathering closer in the shadows.* As the firelight waned, the shadows grew deeper, and to the “boyish fancy” of the reader it seemed as if even the fir trees were gathering closer to listen to the story.

Wandered and lost their way. Little Nell and her grandfather had “wandered and lost their way” on their journey from London.

He who wrought that spell? “What of him?” the poet asks. Dickens died at Gadshill in Kent, in June, 1870.

One tale to tell. In both places the same changes have taken place. Those who gathered around the camp-fire under the pine trees are gone; “The Master” is gone from his old haunts about his Kentish home.

Its fragrant story. Let the fragrance of the western pine blend with the incense (fragrance) of the hop-vines in memory of Dickens. In other words, let me add this story as another tribute to his memory. Kent is the chief hop-growing county of England.

PAGE 303.—*Oak, and holly, and laurel.* From which wreaths are made to do honour to the dead. The laurel is an evergreen shrub.

THE DEATH OF NELSON

Nelson left Portsmouth on September 14th, and arrived off Cadiz on the 29th. The battle was fought on

October 21st, 1805, just off the Cape Trafalgar shoal, south of Cadiz.

PAGE 303.—*Be distinguished by humanity.* Be conspicuous for their humane treatment of the enemy.

Had struck. Hauled down her colours in token of surrender. At the beginning of the engagement, none of the ships of the enemy carried flags, but put them up later, so as to be able to signify their surrender by hauling them down.

Fired from her mizzen-top. The mizzen is the hindmost mast in a ship. The French rigging was full of Tyrolese riflemen; Nelson himself never allowed his men to adopt this means of picking off the leaders.

His poor secretary. Mr. Scott, to whom Nelson was very much attached.

Hardy. Nelson's sailing captain and lifelong friend.

PAGE 304.—*Done for.* Mortally wounded.

The tiller ropes. Part of the steering gear.

Should be rove. Should be fitted in their place. *To reeve* or *to rove* is to run a rope through an opening.

Had he but concealed, etc. None of his officers dared ask him to remove these badges. He had said on a former occasion: "In honour I won them, and in honour I will die with them." Nelson was dressed, on the day of the Battle of Trafalgar, in his admiral's frock coat, "bearing on the left breast four stars of the different orders with which he was invested."

The cockpit. A room under the lower gun deck of a ship of war.

Midshipmen's berth. A midshipman is a petty officer of the Royal Navy who is really undergoing an apprenticeship to fit him to fill the higher positions. As the name suggests, the midshipmen are assigned the space amidships.

Momently. From moment to moment.

PAGE 305.—*Event.* Outcome, issue.

Began to declare itself. Began to be revealed.

He is surely dead. Nelson thought that Hardy was dead, and that they were concealing it from him, as they had tried to do in the case of Scott.

That . . . sublime moment. In which it had become evident that the genius of Nelson had overthrown the combined fleets of France and Spain, the moment of death and of victory.

Five of the van have tacked. Altered their course to return to the engagement.

PAGE 306.—*Mr. Beatty.* The surgeon.

PAGE 307.—*Admiral Collingwood.* Nelson's second in command, who had opened the engagement; a distinguished sailor and, in Nelson's words, an "old friend."

Do you anchor. Nelson desired the ships to anchor, so as to have time to secure the prizes which he feared might escape or be driven on shore. The order was never carried out, and the result was as Nelson had feared.

PAGE 309.—*Of a higher character.* Unselfish regret that Nelson should have been struck down at the moment of victory.

Old men, etc. Quoted from Sir Philip Sidney's *Defense of Poesy*.

PAGE 310.—*The chariot and the horses of fire.* When the prophet Elijah was carried up into heaven, "there appeared a chariot of fire, and horses of fire, . . . and Elijah went up by a whirlwind into heaven." See *II Kings* II, 11.

A mantle of inspiration. After the departure of Elijah, his mantle was taken up by his servant Elisha, and the spirit of Elijah rested upon him.

WATERLOO

Waterloo forms part of Canto III of *Childe Harold's Pilgrimage*, in which Byron describes the scenes which he visited in the spring and early summer of 1816. In reading this passage it should be remembered that his visit to the battlefield took place less than a year after the battle had been fought. "Childe," as it appears in the title, is an older form of "child," and signifies a youth of gentle or noble birth.

The form of verse in which the poem is written is the Spenserian Stanza, so named because it is the stanza-form used by the Elizabethan poet, Edmund Spenser, in writing *The Faerie Queene*.

In *Waterloo* Byron apparently confuses the engagement at Quatre Bras (kătr-bră) on June 16, 1815, with the Battle of Waterloo, fought two days later. On the afternoon of June 15, 1815, Wellington, who was then at Brussels, learned that Napoleon had invaded Belgium and was attacking the British and German outposts. Later in the evening, when he had received more definite news, he gave directions for the concentration of his forces at Quatre Bras, about twenty miles south-east of Brussels. About midnight, in order to allay the anxiety of the people of Brussels, he attended a ball given by the Duchess of Richmond. About five o'clock in the morning, he set out for Quatre Bras with his reserves. The following afternoon an engagement took place at Quatre Bras, in which the French attack was repulsed. The English, however, withdrew to Mont St. Jean, not far from the village of Waterloo, and here the Battle of Waterloo was fought, on June 18.

PAGE 311.—*Belgium's capital* . . . *Chivalry*. A ball was given by the Duchess of Richmond, wife of the British Ambassador in Brussels, on the eve of the

engagement at Quatre Bras which preceded the Battle of Waterloo.

Her Beauty and her Chivalry. Fair women and brave men.

A thousand hearts. "A thousand," in the sense of "many."

Hush! hark! The sound of cannon could be heard in Brussels early in the morning.

Did ye not hear it? The situation pictured is vivid and dramatic—the anxious question, the reassuring answer, the pause in the dance, then the confusion and the excitement as the merry-making comes to an end.

'Twas but the wind. The pleasure seekers try to reassure themselves and to forget their forebodings in a wilder hilarity.

To chase the glowing hours with flying feet. In their rapid movement, the dancers seem to be chasing the hours as they fly; in other words, they are trying to get all the pleasure possible from the passing moment.

But hark! The second warning breaks in, and this time not to be disregarded, for now it is not the dull, distant rumble heard before, but a sound that seems to rend the very vault of heaven.

Arm! arm! it is—it is! Note the short, broken utterance indicating excitement, as alarm increases to certainty of impending peril.

PAGE 312.—The third stanza is a digression. But the mention of the Duke of Brunswick adds a personal touch which makes the narrative more vivid. The fourth stanza is closely connected with the second.

Windowed niche. Where a window was set in a thick wall, there would be a recess. The "windowed niche" may be a bay-window.

Sate Brunswick's fated chieftain. The Duke of Brunswick was a German prince who, with his regiment, had entered the British service. He was killed in the battle of Quatre Bras. His father was killed in the battle of Jena (Yay-nă) in 1806. The Duke is here represented as sitting apart from the festivities, his mind filled with melancholy forebodings of approaching death.

Death's prophetic ear. Because of his forebodings he was more quick to catch the meaning of the sounds.

More truly knew. Their disbelief only confirmed his conviction.

Roused the vengeance blood alone could quell. Nothing but the blood of his enemies could avenge his father's death.

PAGE 313.—*Alarming.* Calling the soldiers to arms.

Ere the morning star. At a time when the city would naturally be wrapped in slumber. The scene of wild alarm is concluded in this stanza by the picture of the citizens thronging into the streets, some dumb with terror, others voicing in whispers their deadly fear of the approach of the foe.

Cameron's gathering. The war-song of the Cameron Highlanders.

Lochiel. The chief of the Cameron Clan.

Albyn. The ancient Gaelic name for the Highlands of Scotland.

Heard, too, have her Saxon foes. The Camerons, who supported the Stuarts, fought at Culloden. The poet was of Scotch descent. Hence his tribute to the Highlanders. Though defeated at Culloden, they gave the English cause to fear them.

Pibroch. The music of the bagpipes.

But with the breath . . . clansman's ears. The sound of the pibroch stirs the military ardour of the

Highlanders, through the memories it evokes of an heroic past.

So fill. So are filled.

Which instils. Which the stirring memory of a thousand years instils.

Evan's, Donald's. Sir Evan Cameron fought with distinction at Killiecrankie, 1715; his grandson, Donald, espousing the cause of the Young Pretender, was severely wounded at Culloden in 1746.

Ardennes (Ar-dĕn'). A wood lies between Brussels and the field of Waterloo. The forest of Ardennes proper lies on the borders of France and Belgium.

Dewy with Nature's tear-drops. By a beautiful fancy the poet conceives of the forest as grieving over the brave men now passing through on a road by which they will return no more.

PAGE 314.—*Which now beneath them.* Supply the ellipsis.

But above . . . verdure. Rearrange, and supply omitted words.

Fiery mass of living valour. The metaphor is suggested by the lava stream pouring down upon the plain beneath, or possibly from an advancing conflagration.

Moulder. Crumble into dust.

Last noon, etc. The concluding stanza of the poem brings the action again, in panoramic view, before the reader. A veiled momentary glimpse is given of the battle, and then the cloud is removed, to expose to full view the frightful carnage.

Beauty's circle. Surrounded by beautiful ladies.

Thunder-clouds close o'er it. The smoke of battle.

Which when rent. And when these are rent.

One red burial blent. The soil shall cover in one blood-stained grave friend and foe mingled together.

THE FOUR-HORSE RACE

This passage is taken from the novel entitled *Black Rock*, by Ralph Connor (Rev. C. W. Gordon). The scene of the story is in the village of Black Rock in the Selkirk range of mountains in British Columbia. The four-horse race forms part of the sports which take place in Black Rock on Christmas Day. The crowd consists for the most part of miners from Black Rock and of lumbermen from a camp six miles away, who had come into Black Rock to celebrate Christmas. Nixon is one of the miners, who is described as a "splendid chap." Sandy McNaughton, who drives the lumbermen's team, is "a Canadian Highlander from Glengarry"; and Baptiste is "a wiry little French-Canadian, Sandy's sworn ally and devoted admirer ever since the day when the big Scotsman, under great provocation, had knocked him clean off the dump into the river and then jumped in for him." Mr. Craig is "the preacher" at Black Rock.

PAGE 316.—*Rangy*. With long lean bodies.

Pinto. Piebald; mottled or variegated in colour.

Bronchos. Native horses, usually Indian ponies, which are not fully broken.

The scratch. The starting-line.

PAGE 317.—*Causeway*. Raised road.

Tuques. Pointed caps used in tobogganing and snow-shoeing.

PAGE 318.—*Devoured*. Here, reduced it; cut it down.

PAGE 320.—*Allons, mes enfants!* (ăl-lǒng mǎ zǒng fǒng!) *Courage!* (koo-rǎzh) *Vite!* (veet) *Vite!* On with you, my children. *Courage!* *Quick!* *Quick!*

A SONG OF SPRING

PAGE 322.—*Layeth the beams . . . waters*. The psalmist's way of saying that the dwelling-place (the

chambers) of God is in the sky, from which the rain (the waters) descends to the earth. "He watereth the hills from his chambers."

By them. Beside the springs.

RULE BRITANNIA

PAGE 323.—*At Heaven's command.* Britain is represented as rising from the waves at the command of Heaven, while her guardian angels announce in song that she shall be mistress of the seas.

The charter of the land. The condition under which she came into existence was that she should rule the seas.

Will be slaves. Futurity is expressed. What would "shall" express?

Not so blest as thee. Thee or Thou?

To tyrants fall. Fall under the sway of tyrants.

More dreadful. More to be dreaded.

Each foreign stroke. Each attack of foreign nations; for example, the attack on England by the Armada.

Tame. Subdue.

Thy generous flame. Thy noble spirit, especially the spirit of freedom.

PAGE 324.—*The rural reign, etc.* Britain shall be first in agriculture, in commerce, in naval power, and in colonial greatness.

The Muses, still with Freedom found. Poetry can flourish only in a land that is free.

And manly hearts. And with manly hearts.

FUNERAL OF WELLINGTON

The Duke of Wellington died in his eighty-fourth year, September 14, 1852. The *Ode on the Death of the Duke of Wellington*, from which this is an extract, was published

on the day of his funeral. Wellington is buried in the crypt of St. Paul's Cathedral, where also lies the body of Lord Nelson.

PAGE 324.—*Who is he.* The poet dramatically represents Nelson asking the question.

PAGE 325.—*The greatest soldier.* The career of Wellington is outlined in the complete poem.

His foes were thine. Both had engaged in the world struggle with Napoleon.

Our gorgeous rites. The splendid funeral ceremonies.

Nor ever lost an English gun. This is historically true.

Remember him. Addressed to the British nation.

He bad you . . . coasts. In his reports to the British government, he insisted on the necessity of strengthening the defences of the southern coast.

Your cannons . . . wall. The poet reproaches the British people for neglecting the warrior's advice.

In your council-hall. The Duke of Wellington had been prime minister.

Who never . . . hour. Who never spoke what was false or did what was dishonest for the sake of some immediate gain.

Nor palter'd . . . power. To palter is to trifle. He never did wrong for the sake of gaining greater power.

Let the turbid . . . flow. Paid no heed to his slanderers.

Babbling. Talking foolishly.

Rife with rugged maxims. Full of homely truths.

Hewn from life. Derived from hard experience.

PAGE 326.—*Whose eighty winters . . . right.* The whole of his life was so free from wrong-doing that his example is a rebuke to selfish men who are ready to do wrong for the sake of personal gain.

England's Alfred. Alfred the Great.

IN A CAVE WITH A WHALE

The *Cachalot* (kăsh'-ă-lôt) was, as the name implies, a whaler, cruising in the South Pacific in the vicinity of New Zealand.

PAGE 326.—*To pall.* The previous lack of excitement furnishes a good background for the exciting story which follows.

Encountered. We do not usually speak of “encountering” an adventure. One encounters a foe, a difficulty, and an obstacle, but “meets with an adventure.”

A spout. The dense column of moisture-laden breath spouted up by whales upon rising to the surface.

Folly to follow them. The whales’ opportunities of escape would be much greater in the open sea than near the land.

Opened. Came into view.

Put the helm up. Indicates that they were sailing, not rowing. To put the helm up would bring the boat before the wind, so that she ran with the wind astern, or nearly so.

PAGE 327.—*We paddled along.* After running through the gap under sail, they would reach a region of calm, and so the sails would be taken down.

Resolved . . . colour schemes. The water acts as a prism and breaks up the rays of light.

Saluted us. Greeted us.

PAGE 328.—*Diffused light.* Not due to direct rays, but reaching the cavern after being reflected again and again, and so weakened.

Contour. Outline.

As our pupils enlarged. The glare of the light outside had caused the pupils of the eyes to contract.

Gave back. Gave itself back; re-echoed.

Massy walls in a series of recurring hisses. The sound suggests the sense. Notice the careful skill with which the writer is working up the idea of the increasing nervous tension, due to the stillness, mystery, and gloom of the surroundings. This state of feeling culminates in the words: "Do what we would, we could not venture to break the solemn hush." With what startling effect the "awful, inexplicable roar" breaks in upon the solemn silences.

Overhang from above. The walls curving inward and overhanging the water.

PAGE 329.—*A goodly bull-humpback.* A humpback whale of the male sex.

PAGE 330.—*Gumption.* Practical common sense.

Radiation of the disturbance. The waves, flowing out in circles from the point at which the whale had played, would drive the boat up against the walls of the cavern.

PAGE 331.—*The rebound.* After the water from below struck the wall.

During the night ebb. It would be very dark in the cave at night when the tide ebbed.

PAGE 332.—*The skipper.* The captain of the whaling vessel from which the boat had put off.

Inferno. Hell, not only because it was aglow with light, but because it was filled with ravenous monsters.

Tartarus. A classical name for the infernal regions.

PAGE 333.—*Iridescent.* Showing the colours of the rainbow.

Titanic. Tremendous. The Titans were the twelve gigantic children of heaven and earth. They made war on Zeus, but were defeated and thrown into Tartarus.

Very grieved. It would be more correct to say—"very much grieved."

THE GLOVE AND THE LIONS

"Lions Street took its name from the building and courts wherein were kept the King's great and small lions. One day whilst Francis I amused himself looking at a combat among his lions, a lady, having let her glove drop, said to De Lorge (lörzh): 'If you would have me believe that you love me as much as you swear you do, go and recover my glove.' De Lorge went down, took up the glove in the midst of these famous animals, returned, and threw it in the lady's face and, notwithstanding all the advances she made and all the arts she used, would never see her afterwards."—*Historical Essays upon Paris*

The same story is told by Browning in *The Glove*; but the latter poem is more difficult than this.

Stanza one describes the scene in the gallery. Stanza two describes the scene in the pit. Stanza three states the lady's plan. Stanza four tells how the lady's plan worked out.

PAGE 334.—*Hearty*. One who took pleasure out of life; further explained by "and loved a royal sport."

The court. His courtiers.

A gallant thing. In its original sense of gay, showy, splendid.

Crowning show. Superior to all others.

Valour and love. The lords and the ladies.

Ramped. Reared up on the hind legs; became "rampant."

Blows like beams. So mighty were their limbs. This expresses their strength, as "a wind went with their paws" expresses the swiftness of their blows.

With sand . . . smother. Nothing was distinguishable in the pit but the tawny cloud of dust tossing with the manes of the lions.

Whizzing. Rather too strong a word, in this case.

Good gentlemen, etc. The king attempts to jest.

PAGE 335.—*King, ladies, lover.* These two lines, expressive of the lady's vanity and selfishness, are intended to show that she deserved her humiliation.

Looked on him and smiled. The look and smile were her challenge to him.

"In truth!" cried Francis, "rightly done!" Do you agree with the King?

He rose from where he sat. Indicating that the spectacle was at an end.

THE NAVY

PAGE 336.—*Federation of commonwealths.* The word *Empire*, strictly speaking, implies control or rule by a central authority. In years past Britain was an Empire; but during the last half century her overseas dominions—Canada, South Africa, Australia, and New Zealand—have been granted almost full control of their own affairs, and they can no longer be considered as dependencies or colonies. They are best described as a federation of commonwealths, that is, countries which are wholly self-governing, but which are leagued together within the Empire. But besides these commonwealths which are thus leagued together, there are also within the Empire many other dependencies.

On sufferance. Merely by the consent of other nations.

Four . . . occasions. The first was when England was threatened by the Armada. What were the other three?

PAGE 337.—*The sobriety of our policy.* How moderate and reasonable we have been in dealing with other nations.

The other day. In preventing German ships and submarines from attacking other vessels.

Coastwise traffic. Trade carried on between ports along the coast.

Even terms. Equal terms.

SHAKESPEARE—A KING

Shakespeare (1564-1616) was born at Stratford-on-Avon, and spent his boyhood there. When he was about twenty-four years of age, he came up to London to try his fortune. By the time he was thirty years of age, he had come to be looked upon as one of the leading dramatists of the day. He remained in London until about the year 1612, and then retired to Stratford to spend his remaining years. He died four years later and was buried in the church at Stratford. Of his life in London very little is known, and the poet here draws upon his imagination in describing him.

PAGE 338.—*By London Bridge.* The theatres were situated on the outskirts of the city to the south of the river.

The equal port. He had the same courteous manner for rich or poor.

The light behind the brow. The poet's imagination.

Doublet. Close-fitting belted jacket.

The slender . . . device. Gentlemen in Shakespeare's time wore a sword as part of their ordinary dress. The sword-belt was frequently engraved with some ornamental design.

PAGE 339.—*The king of England's kings!* Greater than all the kings of England.

Pomps. Here, showy processions, pageants.

And reigns. Because he still influences the thoughts and lives of English-speaking people.

OF STUDIES

PAGE 339.—*For delight, for ornament, and for ability.* To give pleasure to oneself, to enable one to converse with others and in former times to display one's ability, and to help one to carry on business.

In privateness and retiring. To give us pleasure in private when we withdraw (retire) from the public.

The plots. The planning.

Sloth. Indolence. People who give too much time to study may perhaps neglect their work.

Affectation. Mere display.

The humour of a scholar. A scholar who judges everything by what he has learned in books is apt to be whimsical. He needs experience as well as study—the practical as well as the theoretical.

PAGE 340.—*Too much at large.* Too general to apply in all cases.

They teach not their own use. We cannot learn from books how to turn our studies to practical use.

Without them. Additional; outside of them.

Not curiously. Without inquiring closely into details.

By deputy. By appointing some one else to read them and report on them.

Arguments. Here, subjects.

Meaner. Less weighty.

Distilled books. Books of which some one else gives you the substance.

Flashy things. Distilled water is "flashy" because it sparkles; distilled books are "flashy" because they do not show you the real character of the books.

A full man. Full of information.

Conference. Discussion.

A present wit. A natural quickness of intellect so that he can answer readily.

THE NEST

PAGE 341.—*With experienced quest.* From past experience the oriole knows where to search.

PAGE 342.—*With sculptured eaves.* The clean-cut overhanging boughs of the elm seem as if they were the work of a sculptor.

Master . . . bread. Free to search for its food where and when it will; not like human beings who have to follow a daily routine in order to gain a living.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

Of this poem, Browning says: "I wrote it under the bulwark of a vessel, off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York' then in my stable at home." The poem has no foundation in fact; it is simply the expression of delight in rapid motion. The route followed may easily be traced on the map of Belgium; but it is not necessary to do so. The ride can hardly have been less than one hundred and thirty miles.

The poet imagines three riders hurrying on a secret mission from Ghent to Aix-la-Chapelle (Eks-lă-shă-pel) in Rhenish Prussia on the Belgian frontier, during the period of resistance to Spanish rule in the Netherlands, in the sixteenth and seventeenth centuries.

PAGE 342.—*The watch.* The warder of the gate.

Postern. A small covered gate in a fortification, a rear door.

Midnight. Deep darkness.

PAGE 343.—*The great pace.* Both the speed of the horses and their long stride.

Never changing our place. Keeping side by side.

Pique. The pommel of the saddle.

Nor galloped less steadily. These movements on the part of the rider would have thrown any steed but the gallant Roland out of his stride.

Yellow star. The morning star.

Against him the cattle stood black. Why did they look "black"?

PAGE 344.—*At last.* Suggest the anxiety of the rider as to his horse's plight after so fierce a ride.

Each butting away the haze. Suggest in one phrase the stubborn gallantry of the horse and the thickness of the mist through which they were galloping.

Bluff. High and steep.

One eye's black intelligence. One intelligent black eye.

His own master. Suggests affection and fidelity.

Spume-flakes. Flakes of foam from his horse's mouth.

Fierce lips. Suggests the horse's indomitable spirit.

Dirck groaned. At the failure of his horse.

Roos. Name of Dirck's steed. Joris tells him (Dirck) to drop out of the race against time, and they would carry the message without him.

For one heard, etc. A vivid picture of a spent horse falling under its rider.

PAGE 345.—*The broad sun, etc.* The intense heat adds to their distresses, but the sight of the spires of Aix and the anticipation of their reception there renew their courage.

Rolled neck and croup over. It was a magnificent horse which could gallop to its last gasp.

The news. News, presumably, that reinforcements were on the march to the relief of Aix.

PAGE 346.—*Buff-coat.* A coat made of ox or buffalo hide, often heavily padded, worn as a part of the defensive armour of the period.

Holster. Leather cases for pistols, fitted to the fore part of the saddle.

Any noise. To draw the horse's attention from his distress.

All I remember. He reaches Aix utterly exhausted and half unconscious.

Burgesses. Citizens.

Pronounce Lokeren (Lō'ke-ren), Düffeld (Dif'feld), Mecheln (Mek'eln), Aershot (Air'shot), Hasselt (Häs'selt), Tongres (Tōn'gr), Looz (Lōz), Ghent (g hard).

Note throughout this poem the employment of imitative harmony to represent various sounds, the abruptness of expression to suggest speed, and the careful detail of the pictures presented, which makes the narrative very vivid. The metre of the poem gives the impression of rapid movement and the galloping of horses.

LONDON

From what various points may the city be best viewed? What is the character of each view? What is the extent and population of the city? What causes have led to this vast growth? What fixes the limit to its further extension? What is the subject of the last paragraph?

PAGE 347.—*On the top of a coach.* This refers to the

first half of the nineteenth century, the days of the stage-coach. The second sentence refers to the present time.

"*Like a dreary dawn.*" In Tennyson's *Locksley Hall* this phrase is used to describe the lights of London as seen by the youth approaching it at night.

Not a city but a province. Explain.

The Monument. Near London Bridge, built by Sir Christopher Wren to commemorate the great fire of 1666.

Vastness and multitude. Vastness of extent and multitude of buildings.

PAGE 348.—*Hampstead with Highgate.* Suburban districts to the north of London.

Babylon. The largest city of antiquity, built on both sides of the Euphrates River, B.C. 2600, in the form of a square fifty-six miles in circuit.

Parsi. The Persian inhabitants of India.

Lascar. An East Indian native sailor.

The great Place of Tyre. Tyre and Sidon were the two great commercial cities of the Phoenicians. Tyre was built partly on the coast and partly on an island.

But pile Carthage on Tyre. Tyre, Carthage, Venice, and Amsterdam occupied successively in the commercial world the position which London holds to-day. Carthage was a colony of Tyre.

PAGE 349.—*Cosmopolitan city.* A city of all nations.

Talisman. A charm, here meaning money.

Paris, Berlin, etc. What governs the order of arrangement?

The precarious tenure. The writer has in mind a possible successor to London itself.

Commissariat. The food supply department, generally of an army.

PAGE 350.—*Scampering.* Dishonest and careless workmanship.

The sonnet on Westminster Bridge with which the passage concludes was composed September 3rd, 1803. The points which impress the poet are the majesty of the city, as it lies clothed in the beauty imparted by the first rays of the rising sun, its smokeless silence and freedom from the stress and turmoil of the day. The whole poem derives much of its force and beauty from its underlying contrast of the scene with that which London presents by day.

Westminster Bridge. The bridge which crosses the Thames at the Houses of Parliament and Westminster Abbey.

The Sonnet. The sonnet was written on the roof of a stage-coach as Wordsworth and his sister Dorothy were travelling from London to Dover. The following is a record from the diary of Dorothy Wordsworth: "July 30. Left London between five and six o'clock of the morning, outside the Dover coach. A beautiful morning. The city, St. Paul's, with the river, and a multitude of little boats, made a most beautiful sight as we crossed Westminster Bridge. The houses were not overhung by their cloud of smoke, and they were spread out endlessly, yet the sun shone so brightly, with such a fierce light, that there was something like the purity of one of nature's own grand spectacles."

Like a garment. "Who coverest Thyself with light, as with a garment." *Psalm civ*, 2.

Never did sun . . . hill. Wordsworth naturally compares the scene before him with the mountain scenery of the Lake District where he lived.

At his own sweet will. No boats to interrupt its course.

That mighty heart. The poet cannot help contrasting this scene, which is outwardly so peaceful, with the busy life of the great city when it awakes.

LEAD, KINDLY LIGHT

The author of this poem is J. H. Newman, who later in life became a Cardinal in the Roman Catholic Church. In December, 1832, Newman had taken a trip to the south of Europe, and in the following May he set sail from Palermo to Marseilles, on his return to England. The boat was becalmed for a week in the Mediterranean, and it was during this time that *Lead, Kindly Light* was written. For some time previous to this, Newman had been in a depressed state of mind, chiefly owing to conditions in Church and State of which he did not approve; but before deciding to return, he had become firmly convinced that he had a great work to do, a mission to perform in England. There is no doubt that in *Lead, Kindly Light* he expresses his own personal feeling that in going back to England he was about to engage in a struggle, the outcome of which he could not see, and for which he needed the strength and guidance of the Divine Spirit. When *Lead, Kindly Light* was written, it was not intended for use as a hymn, but it was set to beautiful music, and is now a favourite hymn among worshippers of every creed. The most beautiful tune to which the hymn is sung is "Lux Benigna," which is said to have taken form in the mind of the composer, Rev. John B. Dykes, as he was walking through the busy thoroughfare, The Strand, in London.

PAGE 351.—*Kindly Light*. The Holy Spirit of whom he asks guidance. The reference is to the pillar of fire which went before the Children of Israel to guide them in the wilderness. See *Exodus*, XIII, 21.

The garish day. The day with its gaudy, showy colours; here, a worldly life with its glitter and show.

Spite of fears . . . will. He had moments when

he was afraid of making a misstep or going astray, but was too proud to ask for guidance.

PAGE 352.—*The morn.* The awakening in heaven.

Those angel faces. The friends who have gone before.

GOD IS OUR REFUGE

PAGE 352.—*Though the mountains . . . thereof.* No matter what troubles may overtake me. The language is figurative.

The Lord of Hosts. God of the armies of Israel.

A river. God's favour, or blessing, is compared to a refreshing stream.

The city of God. The place in which God dwells, the place where He is worshipped.

Tabernacles. The house of worship, the sanctuary.

PAGE 353.—*Desolations.* Destruction of evil things; explained in the lines following.

Be still. Cease from vain striving.

THE FIRST SPRING DAY

The poet, suffering under the sense of some great loss, or overcome with depression, is longing for the coming of spring, in the hope that the joy of the season may help to soften her grief.

PAGE 354.—*Crocus fires.* Here, yellow crocus flowers.

Sing, Robin, sing! The poet has heard the first doubtful notes of the robin's song, and she asks for a bolder note to assure her that spring is really coming.

Another spring. A return of the old-time joy in life which she used to feel.

Lost and dear. She looks back longingly to the happy spring days of the past.

If heart . . . their spring. If the heart and spirit will feel a new joy in life. Stress the word *their* in reading.

Sing, hope, to me! She has felt the first faint thrill of new hope, and wishes that this spirit of gladness may come to her more fully.

For memory. To be remembered as a solace in times of despair.

Quicken. Feel new life.

So spring must dawn again. New feelings of joy and hope must awaken in the poet's heart.

Or . . . or. Either . . . or.

THE UNITY OF OUR EMPIRE

PAGE 355.—*This great struggle.* The Great War in Europe.

All North America is now one. A reference to the entry of the United States into the war.

PAGE 356.—*Not only for the whole, etc.* Related to value it. *Only* is used for *merely*.

Its constituent parts. The parts that constitute it, or compose it.

THE PRIVATE OF THE BUFFS

This poem is based on an incident which happened in China in 1860, during disturbances in which British troops were engaged against the Chinese. A soldier named Moyse and some Sikhs (Sē'ks), who fell into the hands of the Chinese, were taken before the authorities and commanded to perform the kowtow. The Sikhs did so, but

Moyse declared that "he would not prostrate himself before any Chinaman alive," and he was immediately killed by the Chinese. The poem is intended to set forth the spirit of courage of the British.

PAGE 357.—*The Buffs*. The East Kent regiment, called "the Buffs" because of the buff-coloured facings of their uniforms.

Never looked before. Never looked ahead; never thought of what the next day would bring.

Elgin. Lord Elgin, who was Governor-General of Canada from 1846 to 1854, was sent to China as British envoy when disturbances took place there in 1857.

He stands in Elgin's place. He represents Britain.

English instinct. An inborn feeling which made him act like an Englishman.

Fraught. Filled.

PAGE 358.—*Hopfields*. Kent is famous for its hop-fields.

Indians. The Sikhs.

With knee to man unbent. To perform the kowtow is to kneel and touch the forehead to the ground.

Sparta's king. Sparta was a city of ancient Greece, and the Spartans were distinguished for their courage and endurance. The reference here is probably to Leonidas, king of Sparta, who died in defending the Pass of Thermopylæ against the Persians in 480 B.C.

THE REVENGE

The Revenge tells the story of a notable sea-fight which took place "at Flores in the Azores" in the year 1591. In the ballad, Tennyson has followed very closely the historical record of the events as they actually

occurred; but he has transformed the bare outline of historical fact into a graphic and vivid story. *The Revenge* ranks as one of the finest of modern English ballads.

As for the fight itself, heroic though the action was, the sacrifice of life might have been avoided; and from the twentieth century point of view, like *The Charge of the Light Brigade*, it may be ranked as a glorious failure. But the people of Queen Elizabeth's day did not regard it as such. "At the time," writes Froude the historian, "all England and all the world rang with the story. It struck a deeper terror, though it was but the action of a single ship, into the hearts of the Spanish people! It dealt a more deadly blow upon their fame and moral strength than the destruction of the Armada itself; and in the direct results which arose from it, it was scarcely less disastrous to them."

PAGE 359.—*The Azores*. A group of islands (A-zōrs) off the west coast of Africa to the south-west of Spain. Flores (Flo'-rez) is one of the islands of the group.

Sir Richard Grenville. "The *Revenge* was commanded by Sir Richard Grenville of Bideford (Bid'e-ford), a man well-known in the Spanish seas and the terror of the Spanish sailors. To the English he was a goodly and gallant gentleman, who never turned his back upon an enemy and was remarkable in that remarkable time for his constancy and daring." *Froude*

A pinnace. A light sailing vessel.

Lord Thomas Howard. The commander of the British fleet.

Out of gear. Not in fit condition to fight.

PAGE 360.—*Ships of the line*. Ships equipped to take their place in the line of battle.

Inquisition. A church court or tribunal for the

examination and punishment of heretics. The Spanish Inquisition was especially active at the close of the sixteenth century.

PAGE 361.—*Thumbscrew*. An instrument of torture.

The weather bow. The windward side of the vessel.

Seville. A city of Spain (Sě-vil), formerly the capital of the kingdom of Castile.

Don. A Spanish nobleman. The title "Don" is something the same as the English "Sir."

PAGE 362.—*The larboard*. The larboard is the left side and the starboard the right side of the vessel.

PAGE 363.—*Within her womb*. Here, within her body. The shot which it had received from the *Revenge*.

Pikes. Long poles, each with an iron or steel point, used in mediæval warfare.

Musqueteers. Soldiers with muskets.

PAGE 365.—*The lion*. Sir Richard Grenville.

PAGE 366.—*Their flagship*. The ship bearing the flag of the admiral.

Holden. The older participle of *hold*.

PAGE 367.—*Longed for her own*. Longed for her own sailors to man her.

From the lands they had ruined. From the west, from America, which had suffered under Spanish rule.

Or ever. Before ever.

By the island crags. By the rocks of St. Michael, one of the islands of the Azores.

JUNE

The theme of this poem is the joy of springtime. With the coming of spring everything feels the stirring of new life, and a spirit of happiness pervades all things.

The poet, too, has caught the inspiration of the season, and he, too, sings for very joy.

In the study of this poem it is not so important that the pupil should inquire into the precise meaning of every word or phrase, as that he should catch the spirit of the passage and should feel himself carried along by the rhythm of the lines.

PAGE 368.—*Trees . . . lays.* Just as a musician, tuning a violin or other instrument, puts his ear down close to the strings to listen for any possible discords.

Every clod. Even the rude lumps of earth. The clod is the body; the grass and flowers are the soul.

Startles. Starts up.

Its chalice. Its cup. A chalice is, literally, a drinking-cup or goblet.

His illumined being. He is bathed in sunlight.

Nice. Discriminating; capable of making fine distinctions.

PAGE 369.—*The river is bluer than the sky.* Is this possible?

Chanticleer. The crowing cock; the bird that "sings clear."

The new wine of the year. The spring sunshine.

TO ENGLISHMEN

PAGE 370.—*We, too.* The English-speaking people of the United States.

Heirs of Runnymede. We enjoy the freedom which was won for us by the Magna Charta. Runnymede is a meadow on the south bank of the Thames in Surrey, England, where King John, in 1215, granted the demands of his barons, contained in Magna Charta.

Our mother's. Our mother-country's.

In one rill. In the same stream.

Of story. Of history.

Your right, etc. We have the same right as you to hold sacred the shrines and graves of British saints and martyrs. These are the possessions of brave Anglo-Saxons the world over.

Freehold. In absolute possession.

AN ELIZABETHAN SEAMAN

The opening and the concluding paragraphs of this passage deal in general with the spirit of the great seamen of Queen Elizabeth's reign. But the larger part of the selection has to do with the character and career of one Elizabethan seaman in particular, John Davis, the adventurous explorer who gave his name to Davis Strait.

PAGE 371.—*Dartmouth.* On the English Channel at the mouth of the River Dart, in Devon.

Manor House. A Manor is a large landed estate; the Manor House is the residence of its proprietor.

May ride. That is, at anchor.

Must have met. Indicates that this is the author's reconstruction of the facts.

Humfrey. Afterwards Sir Humfrey Gilbert.

PAGE 372.—*The first tobacco.* It is probable that tobacco was first introduced into England in 1586 by Mr. Ralph Lane, who was governor of Virginia. But Raleigh used it, and his example made it fashionable.

Thirty or forty tons. The tonnage of a vessel is the freightage it can carry when weighted to the water-line.

Written on the map. Davis Strait.

Motion. Motive.

Silver bullets. An allusion to the old belief that certain people bore charmed lives and could not be killed by ordinary bullets.

PAGE 373.—*Latitude sixty-three degrees.* At the southern extremity of Baffin's Land.

Shrouds. Great cables which stay the masts.

Compassed with. Incased in.

Contentation. Satisfaction.

PAGE 374.—*Of some burden.* Capable of carrying a fairly heavy cargo.

Pinnace. A small, fast, sailing vessel, so called because originally made of pine.

Leaky cutter. The pinnace mentioned above. A cutter is a narrow, single-masted vessel.

Twilight nights. The sun does not drop far below the horizon in these latitudes in summer.

The American shore. As distinguished from the Greenland shore.

Walsingham. Sir Francis Walsingham, a statesman, and adviser to Queen Elizabeth.

Burleigh. Cecil, Lord Burleigh, Elizabeth's most trusted counsellor.

Vates sacer (Wăh-tās sǎ'ker). An inspired bard.

PAGE 375.—*The Eastern seas.* The Indian Ocean and neighbouring waters.

A junk. A flat-bottomed ship used by the Chinese and Japanese.

As the fool dieth, so dieth the wise. The same fate awaits all.

Epaminondas (E-pam-in-non'das). A hero of ancient Greece. He was the great leader of the Thebans in their wars with the Spartans.

In the flower of their days. In the prime of life.

PAGE 376.—*The same bitter cup.* The language recalls Christ's words in the garden of Gethsemane: "The cup which my Father hath given me, shall I not drink it?"

THE SEA-KING'S BURIAL

The sea-kings were the leaders of the fierce bands of piratical sea-rovers, known as Norsemen or Northmen, who plundered and ravaged the coasts of northern Europe from the fifth century onward. Those who landed in England were known as Danes, and those who at a later date settled in France were known as Normans.

In this poem the author attempts to express in language something of the spirit which must have filled these fierce pirates. There is a vigour and swing to the verse which carries the reader along, and if the pupil can enter into the life of the poem and express in his reading something of the indomitable spirit of the old sea-king, the purpose of the lesson will have been accomplished.

PAGE 378.—*King Balder.* In Norse mythology Balder was the god of beauty and gladness and the sunshine of spring; and the poet has here borrowed the name to designate the sea-king.

The purple. The purple robe, the emblem of royalty.

Weighed. Raised in preparation for sailing.

PAGE 379.—*Valhalla.* In Norse mythology heaven was known as Asgard. In Asgard there were many palaces, the dwelling-places of the gods, but the most beautiful of all was Valhalla. Thither were borne at death the brave heroes who were slain in battle.

The slips. The leash by which it was held.

PAGE 380.—*All-Father.* Odin, or Wotan, the father of the gods.

PAGE 382.—*Thor*. The god of thunder, the strongest of all the gods.

THE DOWNFALL OF WOLSEY

This passage is taken from the play of *King Henry VIII*.

Wolsey (1471-1530) rose from obscurity to the highest positions in church and state. In 1514 he became Archbishop of York. The following year he was created a Cardinal, and shortly afterwards he was appointed lord-chancellor. In the earlier scenes in the play of *Henry VIII* we see him at the height of his power. His downfall, however, is sudden. When the King discovers that Wolsey is secretly plotting to prevent his marriage to Anne Boleyn, he dismisses him from office and appoints Sir Thomas More to succeed him as lord-chancellor. The passage in the text forms the latter part of the scene in which Wolsey learns of his downfall.

PAGE 383.—*Wanton*. Sportive.

High-blown pride. He is still keeping up the figure of line 9.

A rude stream. His enemies who brought about his ruin.

New-open'd. To appreciate spiritual rather than worldly things.

Aspect. Expression of countenance, smile of favour.

Their ruin. The ruin that they cause.

Lucifer. Satan, who fell from Heaven, with the angels who rebelled against the Almighty.

PAGE 384.—*Cromwell*. Thomas Cromwell (1485-1540) was the trusted servant and agent of Cardinal Wolsey. After Wolsey's death he entered the service of the King, and within a few years he rose to fill the most

important offices in the state. At length, however, he incurred the King's displeasure, and in 1540 he was found guilty of high treason and executed.

Amaz'd. Bewildered, stunned.

Pillars. A reference to the fact that pillars were the insignia or symbols of the Cardinal's office.

PAGE 385.—*Shoals.* All that is shallow and vain.

Wrack. Ruin.

Still. Always.

Envious. Malicious.

HONOURABLE TOIL

There are but two classes of men entitled to honour—those who toil to supply the needs of the body, and those who toil to supply the needs of the soul. These are described respectively in the first and second paragraphs. The third paragraph sets forth the highest life as that which unites both; this ideal life is found in Jesus of Nazareth.

PAGE 386.—*Two men.* Two types of men.

Craftsman. The capitals are used throughout to give prominence to the words and the ideas they express.

A cunning virtue. A skilfulness which is to be admired.

Indefeasibly royal. Royal beyond dispute. Indefeasible is a legal term applied to titles which cannot be attacked.

As of the Sceptre of this Planet. It is this skill which makes him "royal," as the ruler of the earth. The sceptre is the staff which is the emblem of royal power.

O, but. "But" in the sense of "only" or "even."

Hardly-entreated. Badly used.

Our Conscript. A conscription is a compulsory

enrolment for military service of those under a certain age, from which drafts are made by lot from time to time as the need arises. The labourer is like the conscript, in that his lot is determined by destiny and not by himself.

A god-created Form. A spirit or being created by God.

In thy duty. Doing your duty.

PAGE 387.—*Endeavouring . . . low.* Striving to reach right ideals and to give them expression in his life and work.

Are one. That is, when his life's work corresponds with his ideal.

Heaven-made Implement. Spiritual energy.

The high and glorious. The leaders; the great teachers, artists, philosophers, statesmen.

Peasant Saint. At once craftsman and inspired thinker.

CROSSING THE BAR

In *Crossing the Bar* the poet expresses the wish that death may come to him peacefully, without pain or struggle and without the sadness of parting from those whom he loves. To the poet, to die is to set sail at twilight from some peaceful harbour as the tide goes out. And why should he who sets out on such a voyage be sad, since outside the harbour his Pilot awaits him, who will guide him safely over the unknown seas?

PAGE 388.—*One clear call.* No prolonged or lingering illness, but a quick and sudden summons.

No moaning of the bar. No suffering. The bar is the shoal of sand that forms across the mouth of the harbour.

Too full. Only the shallow tides break as they cross the bar. The full tides roll over it.

That. The soul.

Drew. Came.

When I embark. When death comes to me.

For . . . bar. This stanza gives the reason why there should be no sadness.

Our bourne (börn) *of Time and Place.* Our life on earth is limited as to time and place; in the next life there will be no such limits. A bourne is, literally, a boundary, and hence the space inclosed by the boundary. Here the bourne is the earth in which we live.

My Pilot. My Saviour and guide.

Face to face. "Now we see through a glass (a mirror), darkly, but then face to face."

When I have crost the bar. In the life to come.

TO A WATER-FOWL

This poem is said to have been written when Bryant was twenty-one years of age and shortly after he had completed his course in the study of law. On a certain evening, when he was making his way on foot to the town in which he was about to begin the practice of his profession, as he thought about the future he became greatly depressed. But just after sunset, while the sky was still aglow, he saw a solitary bird winging its way along the horizon, and he watched it until it was lost to view. This circumstance came to him as a message of new faith and trust, and in this mood he sat down in the house where he lodged that night and wrote *To a Water-fowl*.

PAGE 389.—*Thy solitary way.* The poet and the water-fowl have something in common; both are solitary.

Vainly. Because of the distance.

Plashy. Shallow, swampy.

Marge. Margin.

Chafed. By the waves.

Teaches thy way. Guides thee in thy flight.

Desert. Unpeopled.

Illimitable. Boundless.

PAGE 390.—*Soon.* Repeated for emphasis.

Rest. Shalt rest.

Certain. Unerring.

DAFFODILS

On April 15th, 1802, Wordsworth, with his wife and his sister Dorothy, while walking along the shore of Ullswater at Gowbarrow Park, saw some daffodils close to the water side. "As we went along," writes Dorothy in her Journal, "there were more and yet more, and at last under the boughs of the trees we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful. They grew among the mossy stones about and above them; some rested their heads on these stones as on a pillow for weariness; and the rest tossed and reeled and danced and seemed as if they verily laughed with the wind that blew upon them over the lake: they looked so gay, ever glancing, ever changing." It is this sight that Wordsworth describes in the poem.

PAGE 391.—*The milky way.* The broad band consisting of innumerable stars which may be seen stretching across the sky on any clear night.

Vacant. Free from care.

PAGE 392.—*They flash . . . eye.* In imagination I see them again.

Which is . . . solitude. When we are alone the memory of these past scenes gives us pleasure.

A LIBERAL EDUCATION

PAGE 392.—*A liberal education.* Liberal is used in the sense of broad or enlightened.

Logic engine. A mechanism for reasoning clearly.

Spin the gossamers. Create the delicate fancies. Literally, a gossamer is a fine thread or film of a spider's web.

Ascetic. One who denies himself the ordinary comforts and pleasures of life.

To come to heel. To be under control. The reference is to a hunting dog which is ordered to follow its master for a time.

ENGLAND, MY ENGLAND

The poem *England, My England* is a song in praise of England (by which the poet no doubt means Britain), and an expression of the poet's own passionate loyalty to her as the God-sent guardian of the destinies not only of the Empire but of mankind. The British army and navy is scattered throughout the world, and hence the poet speaks of the sound of the bugles as the symbol of Britain's power.

PAGE 393.—*With your glorious eyes, etc.* The poet's way of describing the lofty ideals of the British people, as if Britain were listening to the voice of God and ready to obey his word.

Whispering . . . blown. The meaning of these lines is not wholly clear; but in the mind of the poet the sound of the bugles is associated with obedience to God's commands.

As come forward, one to ten. As volunteer for service even against fearful odds—one to ten.

The faith. The belief that they must give themselves for England.

And break us. Do what you will with us.

PAGE 394.—*To the stars.* We shall mount to the stars.

Whose mailed hand . . . destinies. Who have in your keeping the destinies of such multitudes of people.

You could know nor dread, etc. Even though the powers of Hell (the Pit) were arrayed against you, you could neither fear nor hesitate to encounter them.

The fierce old Sea's delight. The poet represents even the sea as rejoicing in Britain's power.

Chosen daughter of the Lord. The central thought of the poem is that England is the special instrument of Divine Providence.

Spouse-in-Chief. That is to say, England is wedded to the sword; by it she enforces the will of God.

The menace of the Word. The threat that is proclaimed in the Bible (the Word) against evil-doers.

VITAI LAMPADA

The title is translated "The Torch of Life," and pictures the idea of duty based on the traditions of England.

In this poem life is compared to a game which may be lost or won. Sometimes in a cricket match, especially towards the close, the winning or losing of the game depends upon the player keeping up his courage and not losing heart. And so it is in life; when the times of crises come, it is the man who has learned to keep his courage and "play the game" to the end who wins.

Vitai Lampada. Wē-tă-ē lăm-pă-dă.

PAGE 395.—*A breathless hush.* Signifying suspense. The cricket match is closely contested, and a very short time will turn the scale one way or another.

The close. The inclosed space, the cricket-field.

A bumping pitch. The ball when bowled does not take a straight course. This compels the batter to play a defensive game, and prevents him from scoring by hard hitting; so that, even if he succeeds in defending his wickets, the time limit may be up before he is able to make the score necessary to win.

The blinding light. The batter is facing the glare of the sinking sun.

Not for the sake of a ribboned coat. It is not for this that he puts forth his best effort. The ribboned coat would be a mark of distinction in the event of success. The real motive is the feeling of comradeship, the duty he owes to his team.

The wreck of a square. In the Sudanese war the British troops were drawn up in squares to oppose the mad onset of the Dervish forces of the Mahdi.

Gatling. A rapid-firing machine gun.

Jammed. Has become unworkable.

The river . . . banks. A metaphor expressive of awful carnage.

England's far, and Honour a name. England is far away, and no one will know; and since there are no crowds to applaud, Honour means nothing. There is little to spur them to do their best.

This is the word. The word contained in the refrain of each stanza, "Play up! play up! and play the game!" In other words, a man must do his best and never give up.

While in her place . . . set. While the school exists and does her work.

Like a torch in flame. The writer seems to have had

in mind the torch race in the Greek games, in which the runners carried torches. As they became spent with running, they passed these on to others, who continued the race.

THE IRREPARABLE PAST

The substance of this passage is that nothing can ever fully make up for the time and opportunities that are wasted in a misspent youth, or, in other words, to quote from the sermon itself, "the young person who has slept his youth away, and become idle, and selfish, and hard, cannot make up for that afterwards." It is "Now or Never."

The Text. The text is taken from the story of Christ's agony in the garden of Gethsemane, on the night before His crucifixion. Taking with Him His three disciples, Peter, and James, and John, Jesus had gone apart into the garden to pray. But while He prayed His disciples slept; and when a second and a third time He returned to them and found them sleeping, He spoke to them in the words of the text: "Sleep on now, and take your rest."

PAGE 396.—*Principle of human life.* A rule that is essential to right conduct.

The apostles. Literally, those who were "sent forth" by Christ to preach his gospel. It is sometimes used in speaking of the twelve disciples only, but is usually taken to include later disciples, such as Paul and Barnabas and others.

PAGE 397.—*Your quiet Gethsemane is now.* This is the period of your life when you have no burdens to bear, and when you may either make the most of your time or "suffer your young days to pass idly and uselessly away."

PAGE 398.—*Let us mark it.* Let us observe it closely.
Insubordination. Disobedience to the authority of those over you.

PAGE 399.—*Mechanics.* The branch of study that has to do with the construction and operation of machines.

The parade ground. The ground where troops are manœuvred for display.

FAREWELL

In *Farewell* the poet prays to Britain that she may not forget the dead who gave their lives for her in the Great War and who have said farewell to her for ever.

PAGE 400.—*With unbowed head.* Unconquered, unsubdued by the war. Her head is unbowed because of the sacrifice of those who gave their lives for her.

To keep the house unharmed. To preserve Britain from harm.

Their fathers built so fair. Their forefathers made Britain what she is to-day.

Deeming . . . despair. Believing that it was better to arm and fight than to submit in despair to foreign tyranny.

All true life is death. The best things in life can be gained only by sacrifice and sometimes even by death.

PAGE 401.—*For evermore . . . one.* They gave themselves for Britain. Her greatness must always be associated with the memory of their sacrifice.

SIEGE OF ARCOT

PAGE 401.—*Arcot.* For places mentioned in this passage consult a map of India.

Sepoys. Native East-Indian soldiers in the British army.

PAGE 402.—*Marshal.* A military officer of high rank.
Extraction. Descent, lineage.

Tenth Legion. The most famous of Cæsar's legions. A legion consisted of about 6,000 men.

Old Guard. A regiment formed by Napoleon in 1809. It played an important part in the wars of Napoleon and made the last charge at Waterloo.

PAGE 404.—*Hosein* (Hū-sīn) *the son of Ali.* Ali (A'-lē) was the adopted son of Mahomet. Hosein or Husein, his son, was a Mohammedan leader who was slain in battle.

Islam. The Mohammedan religion.

Infidels. The unbelievers.

The Houris (Hū-rēz). Beautiful maidens who, according to the Moslem faith, are to be the companions of the faithful in paradise.

Bhang. An intoxicating drink made from the dried leaves of Indian hemp.

RECESSIONAL

Queen Victoria ascended the throne in 1837, and her "Diamond Jubilee" was celebrated in 1897, in the sixtieth year of her reign. The poem was written upon the withdrawal of the military and naval forces which had been assembled in honour of the event. The prayer of the poem is that the British people, in their exultation at this display of strength, may not be led to put their trust in their armaments, and may not forget God, the source of their power.

PAGE 406.—*Recessional.* This is the hymn sung by

the choir, as they retire from the chancel at the close of the service.

Known of old. Acknowledged by our fathers as the source of their power.

Our far-flung battle line. Our army and navy, which extends to the ends of the earth.

Awful. Inspiring us with awe or fear.

Palm and pine. Palm representing the tropics, pine the colder countries.

The tumult and the shouting. Of the Jubilee celebration.

The captains. The commanders of the various divisions of the British forces.

The kings. The foreign potentates, princes, and ambassadors, colonial and foreign, assembled to do honour to the Queen.

Still stands . . . heart. The pomp and display at length come to an end; but there is one thing that endures (stands): If we bring to God, as a sacrifice, a humble and a contrite heart, He will still grant us His favour as of old.

Far-called . . . away. Our navies, which have been summoned from all parts of the world, return to their posts of duty.

Dune. A sand hill accumulated on the sea-coast.

Headland. A promontory.

The fire. The bonfires built on hills and headlands.

Is one with Nineveh and Tyre. Has completely vanished. Nineveh, the capital of ancient Assyria, was formerly noted for its extent and magnificence; now its site is marked only by a few ruins. Tyre was a Phœnician city of antiquity situated in the east of the Mediterranean. It carried on an extensive trade with all parts of the then-known world.

Gentiles . . . or lesser breeds. Includes here non-Christian and pagan nations, those nations not specially favoured by God.

Without the Law. Those who have not received the Word of God. Kipling here frankly adopts, for his fellow-countrymen, the language of the Hebrews, who regarded themselves as the chosen people of God.

Reeking tube. Smoking cannon.

Iron shard. The shells used as explosive projectiles in war.

All valiant dust . . . dust. The petition in the last stanza asks pardon for the nation that puts its trust in its military strength and its native courage, forgetting that it is God who gives the victory.

BIOGRAPHICAL NOTES

Addison, Joseph (1672-1719), is generally considered to be the greatest of English prose essayists. He was the son of an English clergyman and received a good education. As a young man his literary abilities attracted the attention of the leaders of the Whig party, and from time to time he held important offices in the government. He was the author of a number of plays and poems, but his greatest contribution to English literature is the series of essays which appeared in *The Spectator*, a periodical published by Addison during the years 1711-1713.

Æsop. Little is known of Æsop except that he was a Greek who lived in Athens about five or six hundred years before Christ. Most of the fables of Æsop, as we now have them, were gathered together and written in their present form by other writers long after his death.

Alcott, Louisa M. (1832-1888), lived during the greater part of her life in Concord, Mass. She taught school for a number of years, and during the Civil War she was a nurse in the hospitals. Her first book, *Little Women*, published in 1867, was immensely popular among all classes of readers, and it brought her both fame and fortune. It is a simple wholesome story of home life in a New England family. She wrote, besides this, a large number of other stories for boys and girls.

Aldrich, Thomas Bailey (1836-1907), was a noted American poet and short-story writer. During the

greater part of his life he was engaged in journalism, and for nearly ten years he was editor of the *Atlantic Monthly*. Much of his work is humorous, and his poems and short stories are noted for their charm of language and their easy graceful style.

Alexander, Cecil Frances (1818-1895), was the wife of Rev. William Alexander, bishop of Derry in Ireland. She was the author of a number of well-known hymns and other religious poems. The best-known of her hymns is, "There is a green hill far away."

Arnold, Sir Edwin (1832-1904), was an English poet and scholar. For a number of years he was Principal of a college in Bombay, India, but later became a journalist in London, England. His most famous work is his long poem entitled *The Light of Asia*.

Bacon, Sir Francis (1561-1626), was a celebrated English philosopher. As a young man he studied law, and before he was twenty-five he had a seat in parliament. He held many public offices and became at length lord-chancellor of England. But he was accused of wrongdoing and was forced to retire from public life. He wrote a number of philosophical works in Latin, but his essays are his chief contribution to English literature.

Balfour, Arthur James, (now Lord Balfour), is a well-known English statesman and scholar. He has held many public positions in Great Britain, and was for some years Prime Minister and leader of the Conservative party in the House of Commons. In 1917 he visited America as head of the British Commission to the United States.

Begbie, Harold (1871-), is an English author who has made a name as novelist and essayist.

Benson, Arthur Christopher (1862-1925), was an English author, teacher, and scholar. He was for many years a master at Eton, and during the latter part of his life was a lecturer in Cambridge University. He was a novelist and poet, but he excelled chiefly as an essayist. His best-known volume of essays is entitled *From a College Window*.

Blackmore, Richard Doddridge (1825-1900), was the author of a number of English novels, the most famous of which is *Lorna Doone*. After graduating from Oxford, he studied law, but did not practise it. He was for some time classical master in an English school; but later in life when he had sufficient means to retire, he devoted himself to raising fruit and flowers, and to writing. *Lorna Doone* has become an English classic, and should be read by every student of High School age as a part of his education.

Bonar, Horatius (1808-1889), was a famous Scottish evangelist. He was one of the most popular clergymen of his day, and he was one of the last of the Edinburgh preachers to conduct open-air services. He was a well-known hymn-writer; and his hymns were written for the purpose of advancing the work of his own congregation and Sunday School.

Boyle, David (1842-1911), was born in Scotland and received his education there. For some years he was principal of the Elora High School, but later became Superintendent of the Department of Education Museum at Toronto. He was much interested in scientific study and was recognized as an authority in his own field of work.

Brooks, Phillips (1835-1903), was a bishop of the Protestant Episcopal Church, in Boston. He was one of the best-known preachers of his day, and was generally beloved, both for his charming personal qualities and for his broad sympathies in religious matters. His sermons and other addresses were couched in simple but impressive language, and were of a character to appeal strongly to imaginative people.

Browning, Robert (1812-1889), was born in a suburb of London, England. His father was a man of education and culture—an official in the Bank of England—and he was able to give his son unusual opportunities for reading and study. In 1846 Browning was married to the poetess, Elizabeth Barrett, and until her death fifteen years later, he made his home in Italy. During these years he published different volumes of poems; but it was not until late in his lifetime that the reading public began to appreciate his poetry. He died at his son's residence in Venice, in 1889.

Bryant, Sarah Cone (1873-), is a teacher and lecturer who makes her home in Boston, Mass. She has made a specialty of the subject of story-telling to children, and has delivered courses of lectures on this subject in various cities in the United States.

Bryant, William Cullen (1794-1878), was the greatest of the early American poets. As a young man he studied law; but his chief interest was in literature, and before he was twenty he wrote one of the most famous of his poems, entitled *Thanatopsis*. After practising law for ten years, he went to New York and obtained employment as a journalist. He later became editor of the *New York Evening Post*, and he held this position for half a century,

until his death. His poetry is lofty in tone, and he appeals to the feelings of the sublime; but his style is, nevertheless, simple and natural.

Bullen, Frank T. (1857-1915), as a boy received little education. At the age of twelve he went to sea, and at length rose to the position of chief mate. But while still a young man, he left the sea to become a clerk in the British Meteorological Office. He has since then become famous as a writer of sea-stories. Among his best-known stories are *The Cruise of the Cachalot*, *The Log of a Sea-Waif*, *Deep Sea Plunderings*, and *A Sack of Shakings*.

Bunner, Henry Cuyler began his career as a clerk in a wholesale house. But he was more interested in journalistic work than in business; and before he was twenty-five he decided to devote his whole time to literature. He was a writer of light verse and of humorous prose, and he was for some years the editor of the American edition of *Puck*, a famous comic periodical. (Born 1855, died 1896.)

Bunyan, John (1628-1688), the author of *Pilgrim's Progress*, lived for the greater part of his life in Bedford, England, and was a tinker by trade. As a youth, according to his own account, he led a rather wild life; but after he was converted, all that was changed. In 1660 he was imprisoned for preaching illegally, and for twelve years he remained in Bedford gaol. A few years later he was again imprisoned, and during this time he wrote the first part of *Pilgrim's Progress*. He later wrote a number of other books, but none of his later works are so famous as *Pilgrim's Progress*, which is said to have been more widely read than any other book in the language, except the Bible. It is written in simple, homely language,

but it is picturesque and imaginative, and full of incident which holds the interest of the reader.

Burns, Robert (1759-1796), was born at Alloway, in Ayrshire, Scotland, and his boyhood was spent largely in work on the farm. After his father's death he lived for some years at Mossgiel Farm, near the village of Mauchline, and it was here that many of his best poems were written. His first volume of poetry, published in 1786, made him famous, but throughout his life he had a struggle with poverty. During the last five years of his life he lived in the town of Dumfries, and he died there in 1796, at the early age of thirty-seven.

Byron, Lord (George Gordon) (1728-1824), was of Scottish descent, but derived his title from his family estates at Newstead Abbey in Nottinghamshire. After he came of age, he travelled in Southern Europe and wrote an account of his travels, under the title of *Childe Harold's Pilgrimage*. This poem at once made him famous, and for a time he was immensely popular. But in a few years' time, owing to certain family troubles, he fell into great disfavour. In 1816 he left England, and the remaining years of his life were passed chiefly in Italy. He died at the early age of thirty-six, in Greece, whither he had gone with the intention of assisting the Greeks in their struggle against the Turks.

Campbell, Thomas (1777-1844), was the author of many stirring patriotic songs and lyrics, including *Ye Mariners of England*, *The Battle of the Baltic*, *The Soldier's Dream*, and others. He was of Scottish descent, but lived for the greater part of his life in London.

Campbell, William Wilfred (1861-1918), was the son of an Anglican clergyman who was living at Kitchener

at the time of the poet's birth; but the poet's boyhood was passed at Wiarton, Ontario. He entered the Anglican ministry, and was for some years engaged in parish work in New England, and later in New Brunswick. In 1891, however, he retired from the ministry to enter the Civil Service at Ottawa. This position he held until his death in 1918.

Carlyle, Thomas (1795-1881), was born in Scotland, of humble parentage, and lived there until he was nearly forty years of age. He then removed to London. *The French Revolution*, published three years later, was his first great literary success, and thenceforth his reputation as a writer and thinker was established. One of the reasons for Carlyle's influence, both in his own day and since, is that throughout his work he constantly laid stress on the great moral qualities of simplicity, sincerity, obedience, industry, reverence, and other virtues, as essential to greatness of character. He was one of the greatest prose writers of the century, but wrote little verse.

Carman, Bliss (1861-), was born in Fredericton, New Brunswick. His boyhood and youth were spent in Fredericton, and it was there that he began his career as a poet. For a number of years he was engaged in editorial work in the city of New York, but retired in order to devote himself wholly to literature. For many years he made his home in the United States, but in recent years he has returned to Canada to live.

Carroll, Lewis (1832-1898). "Lewis Carroll" was the pen-name of C. L. Dodgson, a lecturer in mathematics at Oxford University, and the author of *Alice's Adventures in Wonderland* and its sequel, *Through the Looking Glass*.

Cary, Alice (1820-1871), was an American author, a writer of poems, novels, and books for the young. During the latter part of her life she made her home in the city of New York.

Church, Alfred (1829-1912), was an English classical scholar, and a professor of Latin in the University of London. He is the author of a number of volumes of stories and sketches intended chiefly for young people, and based on Greek and Roman history.

Chamberlain, J. F., is a prominent teacher and author of the present day whose home is in the United States. He has published several interesting books on geography—*How We Travel, How We are Sheltered, How We are Clothed*.

Churchill, Right Hon. Winston (1874-), is an English statesman of the present day. As an officer in the British army, he served with distinction in India, the Sudan, and South Africa. In his younger days he was a journalist and war correspondent, but in late years he has played an important part in the political life of Britain. He is at present (1926) Chancellor of the Exchequer in the Cabinet of Premier Stanley Baldwin.

Cloud, Virginia Woodward, is an American writer of stories, poems, and magazine articles. Throughout her life she has made her home in Baltimore, Maryland.

Coleman, Helena, was born and educated in Canada, and has for many years been a resident of Toronto. She has long been a contributor to leading magazines, and is the author of a volume of poems entitled *Songs and Sonnets*.

Coleridge, Samuel Taylor (1772-1832), was an English poet and philosopher. He was a man of remarkable gifts, and, if he had devoted himself wholly to literature, he might have ranked among the very greatest of English poets. His greatest poem, *The Ancient Mariner*, was written in the year 1798, while Coleridge was living in the village of Nether Stowey in the south-west of England. Unfortunately, as a result of ill-health, Coleridge became addicted to the use of opium, and for a number of years he lived an unsettled and more or less unhappy life. At length, however, he placed himself under the care of friends living at Highgate, a suburb of London, and for the remainder of his life he made his home with them.

Collins, William (1721-1759), was an eighteenth century English poet, and the author of a number of fine odes.

Cone, Helen Gray (1859-), is an American writer, the author of several volumes of light verse which was contributed originally to United States magazines.

Connor, Ralph (1860-). "Ralph Connor" is the pen-name of Rev. C. W. Gordon, a prominent clergyman of the United Church, in Winnipeg. He was born near Glengarry, Ontario, and after teaching school for a short time, he attended the University of Toronto and Knox College. After graduation he was for a number of years missionary to the miners and lumbermen in the Rocky Mountains. He is the author of *Black Rock*, *The Sky Pilot*, *Glengarry School-days*, *The Prospector*, *The Doctor*, and other novels of the Canadian West.

Coolidge, Susan (1835-1895). "Susan Coolidge" was the pen-name of Miss Sarah C. Woolsey, an American poet and writer of children's stories. Her best-known

books are the "Katy" series of stories for children—*What Katy Did*, *What Katy Did at School*, and *What Katy Did Next*.

Cornford, Frances, is a frequent contributor of poetry to the magazines of England at the present time.

Cornwall, Barry (1787-1874). "Barry Cornwall" was the pen-name of Bryan Waller Procter, an English poet of the last century. He was a barrister by profession and made his home in London, England. Besides his poems and songs, he wrote a number of stories in prose.

Cowper, William (1731-1800), is one of the greater English poets of the eighteenth century. Unfortunately, throughout the greater part of his life he was subject to attacks of melancholy, which at times took the form of actual insanity. As a young man he studied law, but he was unable to practise, and he lived for many years in retirement under the care of devoted friends. The greatest of his poems is *The Task*, but he was also the author of a number of our best-known hymns, and of other short poems, including the celebrated ballad of *John Gilpin*.

Cunningham, Allan (1784-1842), passed the early part of his life in Scotland, and there learned the trade of stonemason. He removed later to London, and was employed by Chantrey, the eminent sculptor. In the meantime he helped to support himself and his wife by his writings. Besides writing songs, he was the author of a number of important works in prose.

Curtis, George William (1824-1892), was a noted American journalist, orator, and author. He was for many years editor of *Harper's Magazine*. His best-

known book is a series of fanciful sketches entitled *Prue and I*.

Darnell, Henry F. (1831-1917), was an Anglican clergyman who was born and educated in England. He came to Canada in 1860 and lived for some years in London, Ontario, but afterwards removed to New York. He was the author of several volumes of verse.

Davies, William Henry (1870-), is of Welsh parentage. He received little education, and his youth was spent in wandering—crossing the ocean on cattle-boats, tramping in America, or peddling small-wares from house to house. While attempting to board a train at Renfrew, Ontario, he lost a leg—and this put an end to his tramping experiences. After his return to England, he began to write, both in prose and verse, and he is recognized as one of the most original and stimulating of present-day poets.

Defoe, Daniel (1661-1731), the author of *Robinson Crusoe*, had a varied career as soldier, merchant, pamphleteer, and government spy. *Robinson Crusoe*, published in 1719, was the forerunner of the modern English novel. It differed from all previous prose narratives in that it read like a true story and had a distinct, well-developed plot. After the publication of *Robinson Crusoe*, Defoe wrote other stories, the best known of which are *Moll Flanders* and *Captain Singleton*. But nothing else that he wrote has ever rivalled *Robinson Crusoe* in interest and popularity. Defoe died in London and was buried in Bunhill Fields cemetery. Some years ago a monument in his memory was erected from funds contributed by the school children of Great Britain.

De La Mare, Walter (1873-), is an English poet and novelist of the present day. He has published several volumes of poems. His best-known prose work is *Memoirs of a Midget*.

Dewart, Rev. Edward Hartley (1828-1903), was born in Ireland, but came to Canada in early childhood. He was educated in Toronto and entered the Methodist ministry. For many years he was prominent among the clergymen of the Methodist Church, and at length he became editor of *The Christian Guardian*, the official organ of the Methodist Church. He was the author of a large number of publications both in prose and verse.

Dickens, Charles (1812-1870), lived for the greater part of his life in or near London. In his boyhood he suffered some hardship on account of poverty, and he was forced to shift for himself at an early age. He became a reporter for a London paper, and in the course of his daily work he became intimately acquainted with the scenes and characters of London life. With the publication of *Pickwick Papers* (written when Dickens was only twenty-five years of age) his success as an author became assured. Some of the best-known novels of Dickens are: *Oliver Twist*, *Nicholas Nickleby*, *David Copperfield*, *Old Curiosity Shop*, *Martin Chuzzlewit*, *A Tale of Two Cities*, and *Our Mutual Friend*.

Dobson, Austin (1840-1921), was for nearly fifty years chief clerk in the British Board of Trade. His poems are of a light fanciful character and are finished with great care. He was much interested in eighteenth century literature, and wrote a number of essays and biographical sketches dealing with that period.

Dodge, Mary Mapes (1838-1905), American author, was born in New York. She became editor of *St. Nicholas* on its establishment in 1873 and held that office for many years.

Domett, Alfred (1811-1887), was born and educated in England, but at the age of thirty he emigrated to New Zealand. He entered parliament and at length became prime minister of the colony. After his return to England, he published a number of volumes of prose and poetry. He was a close personal friend of Browning.

Douglas, Marian (1842-). "Marian Douglas" is the pen-name of Mrs. A. D. G. Robinson, an American writer of verses and stories for children.

Doyle, Sir Arthur Conan (1859-), is an English physician, traveller, and author of stories of mystery and adventure. Of his novels, the three best-known are *Micah Clarke*, *The White Company*, and *The Adventures of Sherlock Holmes*.

Doyle, Sir Francis Hastings (1810-1888), was by profession a barrister, but gained a reputation as a poet, and was for some years professor of poetry at Oxford University. He is the author of a number of stirring ballads of a patriotic character, and it is upon these that his reputation at the present day chiefly rests.

Duncan, Norman (1871-1916), was born in Brantford, Ontario, and received his education in the University of Toronto. He was for some time a reporter in New York. Later he became professor of English Literature in the University of Kansas. At a still later date, he travelled in the East as special correspondent for *Harper's Magazine*. His novels deal chiefly with life among the fishermen of the Newfoundland and Labrador coasts. Three of his

best-known stories are *Dr. Luke of the Labrador*, *The Adventures of Billy Topsail*, and *The Cruise of the Shining Light*.

Dunraven, The Earl of (1841-), is a well-known figure in British military and naval circles. He has held many important public offices under the British Government, and is a noted traveller and author.

Edgar, Hon. James D. (1841-1899), was a Canadian lawyer, and legislator, and a writer of occasional verse. He was for some years Speaker of the House of Commons, and in 1898 he was knighted.

Eliot, George (1819-1880). "George Eliot" was the pen-name of Mary Ann Evans, a celebrated English novelist of the last century. The greater part of her childhood and early youth was passed in her father's home at Griff House, near Nuneaton, in England, and the story of Tom and Maggie Tulliver in *The Mill on the Floss* is, in its main features, the story of the childhood of George Eliot and her brother Isaac. After her father's death she removed to London, where she lived for the remainder of her life. Her earliest novels were *Adam Bede*, *Silas Marner*, and *The Mill on the Floss*, and these three still remain the most popular of all her novels.

Emerson, Ralph Waldo (1803-1882), was a celebrated American poet, essayist, and philosopher. As a young man he entered the ministry, and was pastor of a church in Boston. When about thirty years of age, however, he retired, and during the remainder of his life he made his home in Concord, near Boston.

Field, Eugene (1850-1895), was an American journalist, who lived, during the latter part of his life, in Chicago. He had an intimate understanding of and sympathy with

children; and some of his poems relating to child-life are among the most delicate and fanciful in the English language.

Franklin, Benjamin (1706-1790), was a celebrated American author and diplomatist. He began life as a printer's assistant, but because of his shrewd worldly wisdom he rapidly gained advancement. The story of his life is told in his *Autobiography*, which is one of the most interesting books of its kind. He was much interested in science, and wrote various papers concerning electricity; but his fame as a writer rests chiefly on his essays and his autobiography. His most famous publication, *Poor Richard's Almanac* or *The Way to Wealth*, is a collection of shrewd maxims and observations, which Franklin had gained chiefly from his own experience.

Froude, James Anthony (1804-1894), was an eminent English statesman and essayist. He is the author of a *History of England* in nine volumes, and of a large number of essays and sketches, chiefly of an historical character.

Fyleman, Rose (1877-), is an English writer of the present day, the author of a number of volumes of fairy tales and stories for children.

Garrick, David (1717-1779), was the most celebrated English actor of the eighteenth century. He excelled both in comedy and tragedy, and was at his best in certain characters from Shakespeare's plays. He himself was the author of several plays and of a number of odes and songs.

Gilder, Richard Watson (1844-1909), was a well-known American poet and journalist. When a mere

youth he served in the army, and later studied law; but his chief interest was in literature. He was successful as a journalist, and before he had reached middle age he became editor of *The Century* magazine. He was the author of several volumes of poems, most of which are serious in tone. *A Midsummer Song* in *The Third Reader*, is a good example of his lighter verse.

Goldsmith, Oliver (1728-1774), was the son of an Irish clergyman. As a youth he led an unsettled life and spent some years in wandering in Europe. After his return to London, he made the acquaintance of the celebrated Dr. Johnson, who befriended him. The publication of *The Traveller* in 1764, brought him fame. During the next ten years he wrote *The Deserted Village*, *The Vicar of Wakefield*, *She Stoops to Conquer*, and other essays and poems. "He touched nothing that he did not adorn."

Gosse, Sir Edmund (1849-), is an eminent English essayist and poet. He has held many important positions as lecturer in literature and as librarian, and is recognized as an authority in the history of English literature. It is as a prose writer rather than as a poet that he chiefly excels.

Gould, Hannah Flagg (1789-1865), was an American poetess who wrote chiefly for children. She made her home in the State of Massachusetts and there passed a very happy though uneventful life.

Grant, Rev. George Monro (1835-1902), was for many years principal of Queen's University, Kingston, Ontario. He was an important figure in the Presbyterian Church in Canada, and was also much interested in political questions relating to the Dominion. He was

the author of a number of books of a religious character and of one well-known book of travel, entitled *From Ocean to Ocean*. He was also editor of the publication known as *Picturesque Canada*.

Haight, Canniff (1825-1901), was born and educated in Ontario, and during the greater part of his life was engaged in business in Picton, Ontario. He was the author of *Country Life in Canada Fifty Years Ago*.

Harte, Francis Bret (1839-1902), went from New York to California at the time of the rush to the gold fields in 1854. He became editor of a paper, in which he published his first story, *The Luck of Roaring Camp*, which brought him immediate fame. The next few years were spent in writing and lecturing in the Eastern States. He then received appointments successively as American Consul in Germany and in Glasgow. He never returned to America, but died in London some twenty years later in the midst of his literary work.

Hawthorne, Nathaniel (1804-1864), was an American novelist and writer of short stories. He lived for a number of years in Concord, Massachusetts, and during this period he wrote *Twice Told Tales*, and *Mosses from an Old Manse*. He lived for some time also in Salem, Massachusetts, and he was for some years American Consul at Liverpool—but he returned again to make his home in Concord. Hawthorne's two most important novels are *The Scarlet Letter* and *The House of the Seven Gables*; but he is best known to boys and girls by his tales from Greek mythology, entitled *Wonder Book* and *Tanglewood Tales*.

Hemans, Mrs. Felicia (1793-1835), was born in England, but lived most of her life in Wales. She

was the author of several volumes of poems, and was held in high esteem as a poet in her own day.

— **Hémon, Louis** (1881-1913), was born in Brest, in Brittany, France, and was the son of a professor in the university. He was educated in Paris and visited England frequently. He wrote his first novel in 1904, while he was still in Paris. In 1911 he came to Canada, and after spending some weeks in Montreal he went to northern Quebec and "hired out" to a farmer at Peribonka near Lake St. John. During his stay at Peribonka he wrote *Maria Chapdelaine*. In the summer of 1913 he decided to go on foot to Western Canada, and with a friend he started on his journey, following the track of the Canadian Pacific railway. Two weeks later, on a stormy night the two friends were struck down and killed, by a fast express train, near Chapleau, Ontario. Louis Hémon is buried in the cemetery at Chapleau.

Henley, William Ernest (1849-1903), lived for the greater part of his life in London, England. He was a well-known critic and poet and was engaged in editorial work for many years. Throughout life he was an almost complete invalid, but his determination and strength of will did much to overcome this handicap.

Hodder-Williams, Sir Ernest, is an English publisher, president of the firm of Hodder and Stoughton. His best-known publication is *The Way of the Red Cross*.

Holmes, Oliver Wendell (1809-1894), American essayist and poet, was born at Cambridge, Massachusetts. For a year he studied law, then turned to medicine. In 1847 he was appointed Professor of Anatomy in Harvard Medical School. When the *Atlantic Monthly* was established, Holmes was the principal contributor. *The*

Autocrat of the Breakfast Table is his best-known prose work, and *The Chambered Nautilus* is his finest poem.

Howitt, Mary (1799-1888), was an English author of last century, who wrote among other things a number of songs and stories for children.

Hughes, Thomas (1823-1896), was educated at Rugby, under the celebrated Dr. Arnold, and at Oxford University. After graduation he studied law, and later in life became a judge. Throughout his life he was much interested in the poor of London and did his best to improve their condition. *Tom Brown's School-days*, published in 1857, is the best story of English public school life that has ever been written, and *Tom Brown at Oxford* was almost equally successful.

Hunt, Leigh (1784-1859), was a noted English essayist, critic, and poet. He was engaged in journalism in London during most of his lifetime, and was the intimate friend of many of the literary men of his generation. He wrote a large number of essays, poems, stories, and plays.

Huxley, Thomas Henry (1825-1895), was a celebrated scientist, lecturer, and author of last century. After graduating in medicine, he went to the South Seas as surgeon with an exploring party. Upon his return to England, he was appointed professor in the Government School of Mines, and he retained this position for many years. He was a clear thinker and a very forceful and stimulating writer and speaker. The larger part of his works relate to scientific subjects.

Jackson, Helen Hunt (1831-1885), was an American writer who lived for many years in Colorado and Cali-

fornia. She is the author of *Ramona*, an Indian tale, and of a volume of poems entitled *Sonnets and Lyrics*.

Johnson, E. Pauline (1862-1913), Canadian poet, was born and brought up on the Indian Reserve near Brantford. Her father, G. H. M. Johnson, was the chief of the Six Nations, and her mother was an English lady from Bristol. Aside from the publication of her poems, her early life was uneventful. In 1892 she began to give recitals, in costume, of her own poems, and these entertainments proved so successful that they were continued for upwards of fifteen years. In the meantime her reputation as a poet steadily increased. The latter part of her life was passed at Vancouver, where she died.

Keats, John (1795-1821), would no doubt have ranked among the greatest of English poets had it not been for his untimely death. He was born in London, England, and was left an orphan at an early age. He studied medicine, but decided to devote himself to literature. Practically all of his poems were written within a period of three years. Then he became a victim of tubercular disease of the lungs. He went to Italy in the hope of recovering his health, and died in Rome.

Kingsley, Charles (1819-1875), poet and novelist, was for the greater part of his life rector of Eversley, in Hampshire. His greatest novel is *Westward, Ho!* a thrilling story of the sea-dogs of the time of Queen Elizabeth. Other novels are *Hypatia* and *Alton Locke*. *The Heroes* contains stories of Greek myths for boys and girls; and *The Water-Babies* is one of the most delightful of fairy stories. In addition to his novels, Kingsley wrote a number of songs and poems.

Kipling, Rudyard (1865-), English journalist, poet, and writer of short stories, was born in India. He was educated in England, but spent a number of years in India in journalistic work. Among the best-known of his works are *The Light that Failed*, a novel; *Captains Courageous*; the *Jungle Books*; *The Day's Work*; *Barrack-Room Ballads*, and other volumes of verse.

La Fontaine (1621-1695), was a French author and a noted writer of fables. He wrote, in all, twelve books of fables, besides many other stories.

Lampman, Archibald (1861-1899), one of the greatest of Canadian poets, was born at Morpeth, Kent County, Ontario, but passed his boyhood at Gore's Landing, near Peterborough. He was educated at Trinity College School, Port Hope, and at Trinity College, Toronto. Shortly after graduation he was appointed to a position in the Civil Service at Ottawa; and he made Ottawa his home for the remainder of his life.

Larcom, Lucy (1826-1893), was a native of Massachusetts, and in her youth worked in a factory in Lowell, Massachusetts. She later became editor of a young people's magazine, and wrote poems, stories, and children's songs.

Laurier, Rt. Hon. Sir Wilfrid (1841-1919), was born in the Province of Quebec and educated in Montreal. He practised law for some years, but at an early age he entered political life. He became Prime Minister in 1896, and was for many years the most conspicuous and most picturesque figure in Canadian parliamentary life.

Longfellow, Henry Wadsworth (1807-1882), was born and educated in Maine. After his graduation he spent

some time in travel in Europe, and later became professor of Modern Languages in Harvard University at Cambridge, near Boston. He made his home in Cambridge for the remainder of his life. Longfellow's best known works are: *Evangeline*, *The Courtship of Miles Standish*, *Tales of a Wayside Inn*, *The Golden Legend*, and *Hiawatha*.

Lowell, James Russell (1819-1891), American poet and critic, was born and educated at Cambridge, Massachusetts. He studied law, but soon abandoned it for literature. He was for some time professor of Modern Languages in Harvard University, and when the *Atlantic Monthly* was founded he became its first editor. He was also for some years American Ambassador to Spain and to England. Besides being famous as a poet and a writer of prose, he was also distinguished as an orator and as a man of affairs.

Lyly, John (1554-1606), was an English dramatist, poet, and novelist, who lived during the reign of Queen Elizabeth.

Lyte, Henry Francis (1793-1847), was a Scottish clergyman and hymn-writer. Among his best known hymns are *Abide with Me*, and *Pleasant Are Thy Courts Above*.

Macaulay, Thomas Babington (1800-1859), was a celebrated English essayist, historian, and poet. He studied law, and in a short time entered Parliament; but he devoted himself chiefly to literature. His principal works are his *History of England*, *Essays*, and *Lays of Ancient Rome*.

McCrae, John (1872-1918), the author of *In Flanders' Fields*, was born in Guelph, Ontario. He attended the

University of Toronto, and afterwards completed his course in medicine at McGill University, Montreal. He served with distinction in the South African War, and after his return to Canada was appointed lecturer in Medicine in McGill. During the Great War in Europe he was surgeon with the Canadian forces in the second battle of Ypres, and for three years following was attached to the staff of the military hospital at Wimereux, near Boulogne. At the beginning of the year 1918 he was appointed consulting physician to the British Armies in France; but before he had an opportunity of entering on his new duties, he died of pneumonia.

MacDonald, Elizabeth Roberts (1864-), is a member of the gifted Roberts family and a sister of the Canadian poet, Charles G. D. Roberts. She was educated at the University of New Brunswick, and for a time taught in the School for the Blind, in Halifax.

Macdonald, Rt. Hon. Sir John A. (1815-1891), was born in Scotland, but came to Canada at an early age. He entered a law firm in Kingston, Ontario, became member of parliament, and was prime minister of Canada at the period of Confederation.

McGee, Thomas D'Arcy (1825-1868), was an Irish journalist and poet. His youth was passed in Ireland; but before he was twenty-five years of age he went to New York, where he was for some years editor of Irish-American papers. In 1857 he settled in Montreal, and in a short time was elected a member of Parliament. He was murdered in Ottawa, in 1868, the year after Confederation. His poems were published under the title of *Canadian Ballads*.

Machar, Agnes Maule, Canadian poet, has lived for practically her whole life at Kingston, Ontario. She is the author of a number of volumes of stories and historical sketches, but her reputation rests chiefly upon her poetry.

Mackay, Charles (1814-1889), was born in Scotland, but spent his boyhood and youth in Belgium. He was for some years engaged in journalistic work in Glasgow, and in 1852 he became editor of *The Illustrated London News*. He travelled in the United States and Canada, and lived in New York for some years. He is the author of a number of well-known poems.

Mackay, Isabel Ecclestone (1875-), was born and educated in Woodstock, Ontario. She has contributed largely to various magazines, and is the author of a volume of poems and of several novels. For some years she has made her home in Vancouver.

McMechan, Archibald (1862-), was born and educated in Ontario; and after some years spent in teaching and in post-graduate study, he became professor of English in Dalhousie College, Halifax. He is the author of a number of volumes of essays and historical sketches.

Masefield, John (1876-), is an English poet and novelist of the present day. His boyhood and youth were spent at sea, and in the course of his wanderings he worked for some time in New York. Among his early publications, besides his shorter poems, were a number of striking narratives in verse, *The Everlasting Mercy*, *Reynard the Fox*, and others. Besides these poems he has written several novels and a number of plays.

Michelet, Jules (1798-1874), was an eminent French historian. He was, besides, the author of a number of works on natural history.

Middleton, Jesse Edgar, (1872-), Canadian journalist and poet, was born in Wellington County, and received his education in Strathroy Collegiate and Dutton High School. He taught school for several years, but since then has been engaged in journalistic work, chiefly in Toronto.

Miller, Emily H. (1833-), was an American author and educator. Her best-known works are *Captain Fritz*, and *Kathie's Experiences*.

Miller, Hugh (1802-1856), was an eminent Scottish geologist. In his youth he worked as a stonemason, but later became editor of a newspaper in Edinburgh. He was the author of numerous poems, stories, and scientific articles. He took his own life during a fit of insanity brought on by overwork.

Moodie, Susannah (1803-1885), lived in England until after her marriage, when she and her husband emigrated to Canada. They settled at first near Port Hope, but shortly afterwards took up land in the depths of the forest north of Peterborough. Some years later Mr. Moodie became sheriff of Hastings, and the family removed to Belleville. Mrs. Moodie's chief prose works are *Roughing It in the Bush* and *Life in the Clearings*.

Moore, Clement C. (1779-1863), was for some years professor of Oriental and Greek literature in a theological college in the city of New York, and was the author of a number of text-books. He published a volume of

poems, including the well-known favourite, *'Twas the Night before Christmas*.

Moore, Thomas (1779-1852), was born in Ireland and passed his boyhood there. At the age of twenty he went to London, and within a few years he had made a reputation as a poet. In 1804 he visited Canada and the United States. Besides his shorter poems and songs included in his *Irish Melodies*, he wrote a long poetical romance entitled *Lalla Rookh*.

Newbolt, Sir Henry (1862-), is an English poet and author of the present day. He has written many poems of a patriotic character.

Newman, John Henry (1801-1890), was a graduate of Oxford University, and remained at Oxford as vicar of St. Mary's Church, for twenty-five years after graduation. In 1845 he joined the Roman Catholic Church, and in 1879 became Cardinal. Throughout his lifetime, Newman was revered, even by his opponents, for his saintly character. He is the author of a number of prose works on philosophical and theological subjects.

Noyes, Alfred (1880-), is an English poet of the present day. He is the author of several volumes of lyrics and ballads, written, for the most part, in a style which has made them popular with the general reader. Of his longer poems, the most important are, *The Flower of Old Japan*, a fanciful fairy-tale, and *Drake*, a fine epic poem in blank verse.

Parkman, Francis (1823-1893), was an American historian. He graduated in law, but was interested in fruit and flowers and became professor of horticulture in

Harvard University, Cambridge, Massachusetts. As an historian, he made a special study of the struggle between the French and the English in North America. Among his best known works are *The Conspiracy of Pontiac*, *Montcalm and Wolfe*, and *The Pioneers of France in the New World*.

Patterson, Lt.-Col. J. H., is a railway engineer who achieved a reputation as an explorer and lion-hunter in Central Africa.

Peat, Harold, a Western Canadian, who served with the Canadian forces overseas during the Great War, and related his experiences very graphically in the volume entitled *Private Peat*.

Perrault, Charles (1628-1703), was a celebrated French author, a writer of fairy stories who first gave us most of our well-known children's stories, including *Cinderella*, *Puss-in-Boots*, *Little Red Riding Hood*, and others, in their present form. These stories were, no doubt, known before Perrault's day, but he re-shaped them and wrote them in simple language suitable for children.

Pickthall, Marjorie L. C. (1883-1922), Canadian poet and novelist, was born in England, but lived from early childhood in Toronto. She began her literary career by writing poems for Toronto papers, but soon gained a wider reputation. She is the author of *A Drift of Pinions* and other poems, besides a number of novels and short stories.

Reade, Charles (1814-1884), was one of the greater English novelists of last century. He was educated at Oxford, and graduated in law, but devoted practically his

whole life to literature. Much of his work was written with the purpose of trying to reform abuses which existed in his own time. His two greatest novels are *The Cloister and the Hearth*, and *It is Never too Late to Mend*.

Reid, Robert (1850-), is a Scottish-Canadian poet. His boyhood and youth were spent in Scotland, and after coming to Canada he occupied a position in Montreal. He is the author of a number of volumes of poems.

Richardson, John (1796-1852), Canadian soldier and novelist, was born at Niagara. He fought in the War of 1812, and afterwards lived in England for a number of years. He returned to Canada in 1838, and was engaged for some years in newspaper work but did not succeed. He finally went to New York, in 1848, and died there four years later in extreme poverty. His two chief works are *Wacousta*, and *The Canadian Brothers*.

Riis, Jacob A. (1849-1914), was of Danish birth, but lived for the greater part of his life in New York. He was a well-known journalist, and was especially interested in improving the social conditions of the poor of New York.

Roberts, Charles G. D. (1860-), Canadian novelist and poet, was born and educated in New Brunswick. He taught school for a number of years, and was for a time professor of English Literature in King's College, Windsor, Nova Scotia. He resigned this position in order to devote himself exclusively to literary work, and since that time has made his home in New York, in London, England, and in Toronto. He is one of our greatest Canadian poets, and is well known,

besides, as a writer of animal stories and as the author of a number of Canadian novels.

Robertson, Frederick William (1816-1853), was a well known English preacher and lecturer. His *Sermons* and *Addresses*, published after his death, added greatly to his reputation.

Robertson, William (1721-1793), was a celebrated Scottish clergyman and historian. He was for many years president of Edinburgh University. His chief works are a *History of Scotland* and a *History of America*.

Rossetti, Christina G. (1830-1894), was an English poet, the daughter of an Italian refugee who made his home, as an exile, in London, England. She was a sister of the celebrated poet and painter, Dante Gabriel Rossetti. Her poems are marked by careful workmanship and are full of deep religious feeling.

Ruskin, John (1819-1900), was the only child of wealthy and cultured parents, who endeavoured to give him the best education within their power; and as a youth he had the advantages of extensive travel. Before he had reached middle age, he was already recognized as the foremost art critic of his time; but during the latter half of his life he was more interested in improving social conditions among the poor of England than in the criticism of art. Among the best known of his works are *Modern Painters*, *The Seven Lamps of Architecture*, *The Crown of Wild Olive*, and *Sesame and Lilies*. For the last thirty years of his life Ruskin made his home in the Lake District in the north of England.

Ryerson, Egerton (1803-1882), was a native of Norfolk County, Ontario. He was educated for the

Methodist ministry and was for some time editor of *The Christian Guardian*. He became Chief Superintendent of Education for Ontario, and played a prominent part in the reorganization of the system of education for the province. After his retirement from office, he employed his leisure time in writing *The Loyalists of America and Their Times*.

Sangster, Margaret (1838-1912), was a journalist, poet, and writer of stories and articles for children. She was editor of a number of magazines for young people, and was for some time a regular contributor to the *Ladies' Home Journal* and the *Woman's Home Companion*.

Saxe, John Godfrey (1816-1887), was an American journalist, lecturer, and poet, who made his home in the New England States. He was the author of a large number of poems of a humorous or satirical character.

Scott, Frederick George (1861-), was born and educated in Montreal. He entered the ministry, and for many years has been rector of St. Matthew's Church in the city of Quebec. As "padre" in France during the Great War he endeared himself greatly to the soldiers and to the Canadian people. He is the author of a number of volumes of poems and is sometimes popularly called "the poet of the Laurentians."

Scott, Sir Walter (1771-1832), Scottish poet and novelist, passed the early part of his life in Edinburgh. After graduating in law, he was appointed to a position in the sheriff's office. He gained his reputation as a poet through his poetical romances, *The Lady of the Lake*, *The Lay of the Last Minstrel*, and others. In 1814 he began the publication of *The Waverley Novels*, including *Ivanhoe*,

Kenilworth, The Talisman, Rob Roy, Old Mortality, Guy Mannering, and others. The latter part of his life was spent at Abbotsford, near Melrose.

Shakespeare, William (1564-1616), the greatest of English dramatists, was born and educated at Stratford-upon-Avon. Before he was twenty-five years of age he went to London to seek his fortune. He soon made a name for himself as a dramatist, and within the next twenty years he produced practically all of his great plays. About 1613 he returned to Stratford, where he died.

Smith, Goldwin (1823-1910), was an English scholar and historian, who made his home in Toronto for many years. He was for some time professor of History at Oxford and at Cornell Universities. After coming to Toronto in 1872, he founded and edited a periodical known as *The Week*, and he continued to contribute articles to leading newspapers and magazines. He was the author of a number of books on political and historical questions.

Southey, Robert (1774-1843), poet and historian, passed his boyhood and youth at Bristol, but, after his marriage, settled at Greta Hall, Keswick, in the Lake District. In his own day he enjoyed a reputation as a poet, but at the present time his fame as an author rests chiefly on his prose. His *Life of Nelson* is one of the most admirable biographies in the language.

Stead, Robert J. C. (1880-), Canadian poet and novelist, was born in the County of Lanark, Ontario; but when he was a young child his parents removed to Manitoba, and he was educated there. For some years

he was engaged in journalistic work, but since 1918 he has been director of publicity in the Department of Immigration and Colonization at Ottawa. He is the author of several volumes of poems and of several novels dealing with life in the Canadian West.

Steel, Flora Annie (1847-), is an English writer who lived a great part of her life in India. She is the author of a number of volumes of stories of Indian life.

Stevenson, Robert Louis (1850-1894), was born and educated in Edinburgh. He was from early childhood delicate in health, and throughout his life much of his time was spent in travel. In 1889 he made a voyage to the South Seas and settled in Samoa, where he died. His best known works are *A Child's Garden of Verses*, *Treasure Island*, *Kidnapped*, *The Master of Ballantrae*, and his essays, *Virginibus Puerisque*, *Memories and Portraits*, etc.

Taylor, Bayard (1825-1878), was an American poet. He travelled extensively in Europe and Asia, and most of his poems have to do with scenes and incidents of his travels.

Taylor, Jane (1783-1824), was a poet who lived in London, England. She wrote poems for children, most of which were intended to convey some moral lesson.

Tennyson, Alfred Lord (1809-1892), English poet, spent his boyhood in the Rectory at Somersby, Lincolnshire. After graduating from the University, he devoted himself wholly to literature. After the publication of his second volume of poems, in 1842, his success was assured. The greatest of his longer poems are *The Princess*, *In*

Memoriam, and *The Idylls of the King*. He was appointed poet-laureate in 1850, and in 1884 was raised to the peerage. During the latter part of his life he made his home at Aldworth, Haslemere, in the south of England.

Thaxter, Celia (1836-1894), was an American poet, who made her home during the latter part of her life on the Isles of Shoals, off the New Hampshire coast. She was the author of a number of volumes of verse, including *Poems for Children*.

Thomson, James (1700-1748), the author of *Rule, Britannia*, was born in Scotland, and studied at Edinburgh University. At the age of twenty-five he went to London, and a few years later published *The Seasons*, which at once made him famous. He received a government appointment and lived in comparative ease for the remainder of his life. He produced several plays, besides a long poem entitled *The Castle of Indolence*.

Thompson-Seton, Ernest (1860-), artist and naturalist, was born in England, but passed his boyhood in Toronto. His best known stories are *Wild Animals I Have Known*, *Lives of the Hunted*, and *The Biography of a Grizzly*.

Twain, Mark (1835-1910). "Mark Twain" is the pen-name of Samuel L. Clemens, the greatest of American humorists. He was born in Missouri, and worked for some time as pilot on the Mississippi River. He then adopted journalism as a profession, and after living in different cities he finally made his home in Hartford, Connecticut; but in the latter part of his life he spent much time in travel. Among his best known works are, *Roughing It*, *The Innocents Abroad*, *A Tramp Abroad*, *Tom Sawyer*, and *The Prince and the Pauper*.

Tyndall, John (1820-1893), was a celebrated scientist and author of last century. He wrote many essays and delivered many lectures on scientific subjects.

Van Dyke, Henry (1852-), is an American clergyman, poet, and essayist. He has for many years occupied the position of Professor of English literature at Princeton University, New Jersey. Among the best known of his prose works are: *Little Rivers*, *Fisherman's Luck*, *Days Off*, *The Blue Flower*, and *The Ruling Passion*; but he is the author also of a number of volumes of poems, essays, sermons, and critical studies.

Waller, Edmund (1605-1687), was an English poet of the reign of Charles I. During the Civil War his sympathies were with the royalist party, and he lived for some years as an exile in France.

Warner, Charles Dudley (1829-1900), passed his boyhood in the New England States. He practised law for a time, but gave it up to engage in journalism, and was for some years editor of *Harper's Magazine*. He is the author of *My Summer in a Garden* and other volumes of prose essays and sketches, most of which are of a humorous character.

Waugh, John (1861-1924), was born in Scotland, but received his education in Canada. He occupied prominent positions in the teaching profession in Ontario, and at the time of his death was Chief Inspector of Public Schools for the Province. Dr. Waugh was a forceful speaker and writer, and a sound classical scholar.

Weatherley, Frederick E. (1848-), is a barrister by profession, but he has for many years been a private

tutor at Oxford. He is the author of many songs and of a number of books for children.

Wetherald, Ethelwyn (1857-), Canadian poet, was born at Rockwood, Wellington County, Ontario, and educated at Pickering College. She has lived for many years near Fenwick, Welland County, and most of her poems have been written there. Her principal volume of verse is entitled *The House of the Trees, and Other Poems*.

White, Henry Kirke (1785-1806), was a young English poet of great promise. He was a student at law, but died of overwork, at Cambridge, England.

Whittier, John Greenleaf (1807-1892), was born in Massachusetts, and spent a large part of his life there. The scenes and incidents of his boyhood days are described in *Snowbound* and in *A Barefoot Boy*. During Whittier's lifetime he was the editor of several newspapers, and he took a very prominent part in the anti-slavery agitation. He is generally known as "the Quaker poet," because he belonged throughout life to the Society of Friends.

Wolfe, Charles (1791-1823), the author of *The Burial of Sir John Moore*, was an Irish clergyman. After four years in the ministry he was obliged to discontinue his work on account of ill-health, and two years later he died, at Cork.

Wordsworth, William (1770-1850), who ranks among the greatest of English poets, lived for practically his whole life in the Lake District in the north of England. He graduated from Cambridge University, and when the French Revolution broke out, he spent some time in France. "Bliss was it in that dawn to be alive! But to

be young was very heaven!" Returning to England he settled in Grasmere in the Lake Country, and some twelve years later removed to Rydal Mount, which continued to be his home until his death. His first volume of poems, entitled *Lyrical Ballads*, to which Coleridge contributed *The Ancient Mariner*, was published in 1798; but the best of his work was produced during the years in which he lived in Grasmere.

Yonge, Charlotte M. (1823-1901), English novelist and writer of books for the young, was the author of more than one hundred volumes, consisting chiefly of stories. Many of her novels were very popular in her lifetime. Her *Book of Golden Deeds* is the best known of her publications.









